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# A CATALOGUE OF THE MINIATURES.

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FIG. 1.—RICHARD SACKVILLE, THIRD EARL OF DORSET.

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## NOTE.

The particulars respecting the artists and their works are given in accordance with the best authorities obtainable at the date of publication.

The following, in addition to numerous monographs, are the principal works which have been consulted in the compilation of the catalogue :—

| | |
|---|---|
| S. Redgrave .. | Dictionary of Artists of the English School, 1878. |
| -- | Dictionary of National Biography, 1885-1904. |
| J. L. Propert .. | History of Miniature Art, 1887. |
| A. Graves.. .. | Dictionary of Artists who have exhibited at the Principal London Exhibitions, 1895. |
| ,, | The Royal Academy Exhibitors, 1905-6. |
| H. A. Müller and H. W. Singer | Allgemeines Künstler-Lexicon, 1895-1901. |
| J. J. Foster .. | Miniature Painters, 1903. |
| M. Bryan .. | Dictionary of Painters and Engravers, 1903-5. |
| G. C. Williamson | History of Portrait Miniatures, 1904. |
| D. Heath .. .. | Miniatures, 1905. |

The registered number, the title, and the dimensions in inches of each miniature are stated, the height being given before the width.

# CATALOGUE

OF

# MINIATURES.

## SECTION I.—BRITISH PAINTERS

### AND FOREIGNERS WORKING IN GREAT BRITAIN.

**ADDINGTON, Sarah.**

Working at the end of the 18th century.

910–'02. General Sir Henry Clinton (?) (b. 1738 (?), d. 1795), Governor of Gibraltar. *Attributed to* Sarah Addington.

Signed SA and dated 1793.

$1\frac{5}{8} \times 1\frac{5}{16}$. On ivory.

**BANCKS, Charles.**

A Swede who probably came to England about 1746.

952–'68. Portrait of a Lady in a light dress.

Signed C. Bancks fecit and dated 1756.

$3\frac{1}{4} \times 2\frac{3}{8}$. Indian ink on card.

*Bequeathed by Mrs. Louisa Plumley.*

**BARBER, J. T.,** *see* **Beaumont, J. T. B.**

**BARRET, Miss M.**

Probably the sister of George Barret, junior. Supposed to have learnt miniature painting from Mrs. Mee. Exhibited at the Royal Academy, 1797–1800. Afterwards became a member of the "Old Society," and exhibited till 1835. Resided with her brother in London. She died in 1836.

765–'97. WILLIAM WALKER (b. about 1767, d. 1816), astronomer. Exhibited at the Royal Academy, 1797.
$3\frac{3}{16} \times 2\frac{5}{8}$. On ivory.
*Bequeathed by Miss E. E. Gibson.*

**BARRY, John.**
Exhibited from 1784 to 1827.

268–'06. JOHN WALKER.
$3 \times 2\frac{7}{16}$. On ivory.

268a–'06. Stipple engraving of the above portrait.

**BATE, William.**
Painter in Enamel to H.R.H. Princess Elizabeth.

691–'82. ELIZABETH HAMILTON, COMTESSE DE GRAMMONT (b. 1641, d. 1708).
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel. Signed and dated 1812.
*Jones Bequest.*

**BEAUMONT, John Thomas Barber.**
Born in Marylebone on December 21, 1774. Entered the Schools of the Royal Academy in 1791 and gained several medals there. Exhibited at the Academy from 1794 to 1806 under his original name of Barber; subsequently he added the name of Beaumont. He was miniature painter to the Duke of Kent and the Duke of York. Died in London in 1841.

269–'06. PORTRAIT OF A GENTLEMAN wearing a black coat and a white cravat. Signed *ITB* on the front, and at the back on a card, "J. T. Barber pinx$^{t}$ Londini 1797."
$2\frac{11}{16} \times 2\frac{5}{16}$. On ivory.

**BELL, W. C.**
Exhibiting from 1870 to 1894.

521–'90. PORTRAITS OF A LADY AND A GENTLEMAN in costumes of the 18th century.
$4\frac{1}{4} \times 3\frac{1}{4}$. Enamel.
*Bequeathed by Mrs. A. V. Jodrell.*

**BENWELL, Miss Mary.**
Executed portraits in crayons and in miniature. Exhibited at the Incorporated Artists' Society from 1762; and at the Royal Academy from 1775 till 1791. After 1782, she exhibited as Mrs. Code, having married late in life. Her husband died at Gibraltar; it is said that she was living in retirement at Paddington in 1800; probably she died soon afterwards. Many of her portraits were engraved by Charles Knight, Schiavonetti and Houston.

48–'06. MRS. BRADNEY. Signed M. B and engraved on the back, "Miss Benwell pinxit, 1772." With gold locket.
$1\frac{7}{8} \times 1\frac{1}{2}$. On ivory.

**BOGLE, John.**

Practised miniature painting at Glasgow and afterwards at Edinburgh, and finally settled in London in 1772. He exhibited at the Society of Artists and Royal Academy, 1769–94. He has been described as "a little lame man, very poor, very proud, and very singular."

841–'84. JOHN MILTON, F.S.A. (b. 1759, d. 1805), assistant engraver to the Mint.
Signed HBogle
and dated 1788
$2\frac{1}{2} \times 2$. On ivory.

543–'03. PORTRAIT OF A LADY with white robe and powdered hair. *See fig.* 33.
Signed IB.
and dated 1788
$1\frac{9}{16} \times 1\frac{7}{16}$. On ivory.

544–'03. PORTRAIT OF A GENTLEMAN with buff coat and white waistcoat and powdered wig. Signed "I.B. 1790." *See fig.* 32.
$1\frac{9}{16} \times 1\frac{5}{16}$. On ivory.

**BOIT, Charles.**

Son of a Frenchman; born at Stockholm in 1662; began life as a jeweller, in which capacity he came to England; was also a teacher of drawing, and afterwards became a painter in enamel. Was commissioned by Queen Anne to execute a large enamel of herself and her Court, but the Queen died and the plate was never finished. Afterwards went to France, where he was patronized by the Court, and his works were much sought after. His principal enamel is one of the Imperial Family of Austria (preserved at Vienna). Died in Paris, February 6th, 1727.

689–'82. MARIE ADELAIDE OF SAVOY (b. 1685, d. 1712), DUCHESS OF BURGUNDY, mother of Louis XV. *Attributed to* Charles Boit.
$1\frac{7}{8} \times 1\frac{5}{8}$. Enamel. *Jones Bequest.*

690–'82. MARIE LOUISE ELISABETH D'ORLÉANS, DUCHESSE DE BERRI (b. 1695, d. 1719). *Attributed to* Charles Boit.
$1\frac{3}{8} \times 1\frac{3}{16}$. Enamel. *Jones Bequest.*

697–'82. CATHERINE I., EMPRESS OF RUSSIA (b. 1682, d. 1727), wife of Peter the Great. *Attributed to* Charles Boit.
$1\frac{3}{4} \times 1\frac{7}{16}$. Enamel. *Jones Bequest.*

**BONE, Charles Richard.**

A son of Henry Pierce Bone. Exhibited at the Royal Academy, the British Institution, and the Suffolk Street Galleries between 1826 and 1848.

4876–'01. BEATRICE CENCI (d. 1599). After the portrait by Guido Reni, in the Barberini Palace, Rome.
Signed and dated C.R. Bone 1842
$2\frac{3}{16} \times 1\frac{13}{16}$. Enamel.

**BONE, Henry, R.A.**

Born at Truro in 1755; was employed by Cookworthy, the founder of the Plymouth porcelain works, and afterwards by Champion at Bristol; came to London in 1778, and began by enamelling watches and jewellery. He exhibited enamels, chiefly at the Royal Academy, from 1781–1834. He was appointed enamel painter to the Prince of Wales in 1800; became A.R.A. and enamel painter to George III. in 1801, and R.A. in 1811. Besides portraits he produced enamels of his own design, and after the old masters and Reynolds. He died at Somers Town in 1834.

944–'68. QUEEN CHARLOTTE (b. 1744, d. 1818), wife of George III. *See fig.* 51.
$2\frac{3}{4} \times 2\frac{1}{8}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

4871–'01. KING CHARLES I. (b. 1600, d. 1649). After the portrait by Van Dyck. Dated 1825.
$5\frac{7}{8} \times 4\frac{5}{8}$. Enamel.

4872–'01. CATHERINE OF BRAGANZA (b. 1638, d. 1705), Queen of Charles II. After the portrait by Pieter Borselaer.
$5\frac{13}{16} \times 4\frac{1}{2}$. Enamel unfinished.

706–'04. DR. JOHN WOLCOT called *Peter Pindar* (b. 1738, d. 1819). *See fig.* 36.
Signed and dated HBone 1793
$2\frac{7}{16} \times 1\frac{5}{16}$. On ivory.

**BONE, Henry Pierce.**

Son of Henry Bone, R.A., enamel painter; born in 1779; was instructed by his father, whom he assisted; for many years painted portraits and other pictures in oil, beginning to exhibit in 1799; from 1833 to 1855 he worked exclusively in enamel; was enamel painter to Queen Adelaide, Queen Victoria and the Prince Consort; died in 1855, and was buried in Highgate Cemetery.

916–'68. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744). After Kneller.
$4\frac{1}{2} \times 3\frac{1}{4}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

4853–'01. SIR ISAAC NEWTON (b. 1642, d. 1727). After the portrait by Vanderbank in the National Portrait Gallery.
$2\frac{3}{8} \times 1\frac{7}{8}$. Painted in 1847. Enamel.

4857–'01. RALPH ALLEN DANIELL, of Truro. Member of Parliament for West Looe. Signed and dated 1795. The artist's first attempt in enamel.
$2\frac{7}{16} \times 1\frac{15}{16}$. Enamel.

4873–'01. SIR PETER PAUL RUBENS (b. 1577, d. 1640). After the portrait (now at Windsor) painted by Rubens in 1623.
Signed and dated Henry Pierce Bone May 1834
$6\frac{3}{8} \times 5\frac{1}{8}$. Enamel.

**BONE, William, Sen.**

The son of Henry Bone, R.A., and brother of H. P. Bone. He exhibited at the Royal Academy between 1815 and 1843.

4855–'01. PRINCE RUPERT OF BAVARIA (b. 1619, d. 1682), nephew of Charles I. After Van Dyck.

Signed Will^m Bone

$4\frac{11}{16} \times 3\frac{15}{16}$. Enamel.

**BUCK, Adam.**

Born at Cork in 1759; believed to have been self-taught, but said to have studied under Minasi; practised for several years in Dublin; exhibited in London, chiefly at the Royal Academy, 1795–1833, his contributions being almost exclusively portraits in crayons and oils, and miniatures. Died in 1833.

801–'92. PORTRAIT OF THE PAINTER. *See fig.* 44.

Signed and dated A Buck 1804

$2\frac{9}{16} \times 2\frac{3}{16}$. On ivory.

424–'97. MASTER BURKE.

Signed and dated A Buck 1815

$4\frac{3}{8} \times 3\frac{5}{8}$. On card.

**CARRICK, Thomas Heathfield.**

Was born at Upperley, Carlisle, on the 4th of July, 1802, and became a chemist in that city. He was a self-taught artist, employing his leisure evenings in the practice of art, and it was not until he was thirty that he ever executed a picture by daylight. His strong love for art led him finally to give up his business as a chemist, and, going to Newcastle-on-Tyne, he painted miniatures successfully (as he had already done at Carlisle), most of the prominent local people becoming his sitters. Afterwards he removed to London, and exhibited some miniatures painted on marble (his own invention) at the Royal Academy in 1841, and was well employed, as many of the celebrities of the time sat to him. For many years he exhibited miniatures annually at the Academy. His name appears for the last time in the Catalogue of 1866, and in 1868 he abandoned his profession and retired to Newcastle, where he died on the 31st of July, 1875.

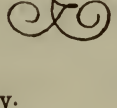
16–'84. PORTRAIT OF AN OCTOGENARIAN.
$5\frac{1}{8} \times 4\frac{1}{8}$. On marble.

**C——, F——.**

805–'01. MISS ANNIE LARKIN. Signed FC. and dated 1826
$3\frac{3}{8} \times 2\frac{5}{8}$. On ivory.

**CHINNERY, George, R.H.A.**

First resided in Dublin, and in 1798 was elected a member of the Royal Hibernian Academy. Exhibited at the Royal Academy from 1791 to 1846. Etched some portraits, and made spirited sketches of scenes in India and China, where he lived for nearly fifty years. Died at Macao in 1857, or, according to another account, about 1850.

70–'84. ELIZABETH, LADY TUITE. Signed  and dated 1796.
$3 \times 2\frac{1}{2}$. On ivory.

**CODE, Mrs. Mary,** *see* **Benwell, Miss Mary.**

**COLLINS, Richard.**

Born in Hampshire in 1755. Pupil of Jeremiah Meyer. In 1777 he first exhibited portraits at the Royal Academy. In 1787 he was appointed chief miniature and enamel painter to George III. Died in London in 1831.

503–'02. H.R.H. THE DUKE OF SUSSEX when a boy (b. 1773, d. 1843). *See fig.* 35.
Signed on the back, "Rd. Collins, pinx 1789."
$1\frac{7}{8} \times 1\frac{1}{2}$. On ivory.

**COMERFORD, John.**

Was the son of a flax-dresser, and was born at Kilkenny. He studied early in the Dublin Society's Schools, and settled in that city. He exhibited miniature portraits at the Royal Academy in 1804 and 1809. His male portraits are full of character, and admirably drawn, but his chief practice, and certainly the most profitable, was in slight sketch portraits. He died at Dublin about 1832.

409–'72. PORTRAIT OF AN ENGLISH MILITARY OFFICER.
("J. F. P." at the back.)
$3\frac{1}{8} \times 2\frac{3}{4}$. On ivory.

**COOPER, Samuel.**

Born in London in 1609. Attained eminence as a miniature-painter during the Commonwealth and the reign of Charles II. Studied under his uncle John Hoskins. He lived and painted much in France and Holland, and was an accomplished musician and linguist. He painted the portraits of Cromwell, Milton, Charles II. and his Queen, and the principal personages of the Commonwealth and Court. He died on the 5th of May, 1672, and was buried in St. Pancras-in-the-Fields, where a tablet was erected to his memory.

678. PORTRAIT OF A GENTLEMAN.
$1\frac{5}{16} \times 1\frac{7}{12}$. On playing card.

688. HENRY, DUKE OF GLOUCESTER (b. 1639, d. 1660), son of Charles I. *See fig.* 13.
$2\frac{1}{2} \times 2$. On card.

632–'82. KING CHARLES II. (b. 1630, d. 1685) when young.
$1\frac{1}{16} \times 1$. On card. *Jones Bequest.*

459–'92. PORTRAIT OF A GENTLEMAN in armour. At the back is pencilled "Lord Brooke." *See fig.* 14.
$2\frac{1}{2} \times 2\frac{3}{16}$. On vellum.

481–'03. SIR SAMUEL MORLAND, Bart. (b. 1625, d. 1695), diplomatist, mathematician and inventor.
$2\frac{1}{2} \times 2$. On card.
*Bequeathed by Mrs. A. B. Woodcroft.*

D. 90. PORTRAIT OF THE PAINTER. *See fig.* 11.
Signed and dated "S.C., 1657."
$2\frac{3}{4} \times 2\frac{3}{16}$. On card. *Dyce Bequest.*

D. 91. PORTRAIT OF THE PAINTER. Believed to have been in the Royal Collection at Kensington Palace.
$9\frac{5}{8} \times 7\frac{5}{8}$. Chalk on paper. *Dyce Bequest.*

D. 93. EDWARD MONTAGU, FIRST EARL OF SANDWICH (b. 1625, d. 1672), naval commander. *See fig.* 12.
Signed
and dated *1669*
$2\frac{3}{8} \times 2$. On card. *Dyce Bequest.*

D. 92. LADY CAREW. Signed. A *copy.*
$2\frac{5}{16} \times 1\frac{7}{8}$. On ivory. *Dyce Bequest.*

D. 94. Eleanor ("Nell") Gwyn (b. 1650, d. 1687), supposed to be. *After* Cooper.
$3\frac{1}{4} \times 2\frac{5}{8}$. On card. *Dyce Bequest.*

607–'82. John Milton (b. 1608, d. 1674), poet.
*After* Cooper. Signed S C.
$3 \times 2\frac{1}{4}$. On bone. *Jones Bequest.*

631–'82. John Wilmot, Earl of Rochester (b. 1647, d. 1680), courtier and poet. *After* Cooper. In gold mount with loops for a slide; the back is enamelled with scroll-ornament surmounted by a coronet on a matted ground.
$1\frac{1}{16} \times \frac{15}{16}$. On card. *Jones Bequest.*

636–'82. John Thurloe (b. 1616, d. 1668), Secretary of Stat . *After* Cooper.
$1\frac{1}{8} \times 1$. Enamel. *Jones Bequest.*

637–'82. Prince Rupert of Bavaria (b. 1519, d. 1682), nephew of Charles I. *Attributed to* Cooper.
$1\frac{3}{8} \times 1\frac{1}{8}$. On card. *Jones Bequest.*

304–'90. Heneage Finch, 1st Earl of Nottingham, Lord Chancellor (b. 1621, d. 1682). *After* Cooper.
$2\frac{7}{8} \times 2\frac{1}{2}$. On card.

*The following miniatures have hitherto been attributed to Samuel Cooper, but some of them were evidently executed after his death, and they all appear to be by the same hand.*

445–'92. Portrait (unfinished) of a Young Lady in low-necked pink and white dress. At the back is pencilled "Mrs. Pru Fillips."
$3 \times 2\frac{5}{16}$. Vellum on card.

446–'92. Portrait (unfinished) of a Lady, perhaps the Duchess of Cleveland (b. 1641, d. 1709), formerly Countess of Castlemaine. At the back is pencilled "Cooper, D^s^Cleveland."
$2\frac{7}{8} \times 2\frac{1}{4}$. Vellum on card.

447–'92. Portrait (unfinished) of a Lady with white veil.
$3\frac{1}{4} \times 2\frac{11}{16}$. Vellum on card.

448–'92. Portrait (unfinished) of a Lady with hair in ringlets. At the back is pencilled "Cooper, Cath of Braganza."
$3 \times 2\frac{1}{2}$. Vellum on card.

449–'92. PORTRAIT (unfinished) OF A GENTLEMAN in brown wig. On the front is painted "Munday ?" with other letters or figures, and at the back is pencilled "Cooper."
$3\frac{1}{4} \times 2\frac{5}{8}$. Vellum on card.

450–'92. PORTRAIT (unfinished) OF A LADY in a low-necked dress. At the back is pencilled "L. Countess Sussex."
$2\frac{13}{16} \times 2\frac{1}{4}$. Vellum on card.

451–'92. PORTRAIT (unfinished) OF A LADY. At the back is pencilled "Mrs. Rosse." *See fig.* 16.
$3\frac{3}{16} \times 2\frac{1}{2}$. Vellum on card.

452–'92. PORTRAIT OF A LADY wearing a low-necked blue dress trimmed with lace, and a long veil. At the back is pencilled "Mrs. Preistman."
$3\frac{3}{8} \times 2\frac{11}{16}$. Vellum on card.

453–'92. PORTRAIT OF A GENTLEMAN with long brown wig. At the back is pencilled "Mr. Wignal Painter."
$3\frac{1}{8} \times 2\frac{1}{2}$. Vellum on card.

454–'92. PORTRAIT (unfinished) OF A LADY wearing a black cap.
$3\frac{1}{16} \times 2\frac{9}{16}$. Vellum on card.

455–'92. PORTRAIT OF A LADY in low-necked blue dress with lace trimming and veil. At the back is pencilled "Mrs. Vryberge." *See fig.* 15.
$2\frac{3}{4} \times 2\frac{1}{4}$. Vellum on card.

456–'92. PORTRAIT OF A GENTLEMAN with long brown curling wig and lace cravat. At the back is pencilled "My Father Rosse."
$3\frac{1}{2} \times 2\frac{13}{16}$. Vellum on card.

457–'92. PORTRAIT OF A LADY wearing a low-necked yellow dress trimmed with lace, and a long veil. At the back is pencilled "Mrs. Rosse."
$3\frac{1}{4} \times 2\frac{5}{8}$. Vellum on card.

458–'92. PORTRAIT OF A GENERAL clad in armour, and wearing a long wig.
$1\frac{7}{8} \times 1\frac{7}{16}$. On vellum.

460–'92. The painter's pocket-book in which the miniatures Nos. 445 to 458–'92 were preserved.
$7\frac{1}{8} \times 4$. Red leather with silver clasp.

**COSWAY, Richard, R.A.**

Born at Tiverton, Devonshire, in 1740 or 1741. His ability in art was early shown, and he gained premiums for drawings from the Society of Arts, 1755–60. He was

a student of the Royal Academy in 1769, was elected an Associate in 1770, and an Academician in 1771. He married Maria Hadfield, a native of Italy, but of English parentage and herself an artist. His portraits, which possessed admirable characteristics of colour and elegance in drawing, must at one time have been very numerous, as he was a rapid worker. Latterly he lived in Stratford Place, Oxford Street. Died on the 4th of July, 1821, and was buried in Marylebone Church, where there is a tablet to his memory.

611. EARL OF CARLISLE (b. 1748, d. 1825). *See fig.* 38.
$2\frac{3}{4} \times 2\frac{3}{8}$. On ivory.

176–'69. VISCOUNT NEWARK (b. 1737, d. 1816). *See fig.* 37.
$2\frac{3}{8} \times 1\frac{1}{4}$. On ivory.

70–'00. GENERAL THE HON. EDMUND PHIPPS (b. 1760, d. 1837).
$5 \times 3\frac{1}{2}$. Crayon on card.

D. 99. FIELD-MARSHAL HENRY SEYMOUR CONWAY (b. 1721, d. 1795).
$1\frac{1}{2} \times 1\frac{3}{8}$. On card. *Dyce Bequest.*

283–'76. PORTRAIT OF A LADY in a low-necked muslin dress. *After* Cosway.
$2\frac{1}{2} \times 2$. On ivory.

997–'97. MRS. HASTINGS, wife of Warren Hastings. *Attributed to* Cosway.
$3\frac{1}{4} \times 2\frac{9}{16}$. On ivory, unfinished.

**COTES, Penelope.**

A sister of Francis and Samuel Cotes.

412–'07. PORTRAIT OF A LADY wearing a blue dress.
$1\frac{5}{16} \times 1\frac{1}{8}$. On ivory, signed.

**COTES, Samuel.**

Born in 1734. His father, Robert Cotes, was an apothecary, and the son was educated for that profession. The success attained by his elder brother, Francis Cotes, R.A., as a painter, induced him to devote himself to art. He exhibited at the Incorporated Society of Artists from 1760 to 1789, and at the Royal Academy. Also executed portraits in crayons, and worked in enamel. Died at Chelsea in 1818.

340–'05. MAJOR JOHN ANDRÉ (b. 1751, d. 1780).
$1\frac{7}{8} \times 1\frac{7}{16}$. On ivory.

**CROSSE, Lawrence.**

Began his practice towards the end of the 17th century; was in great request as a portrait painter among the illustrious personages of Queen Anne's time; he also painted water-colour copies of old masters. He formed a valuable collection of early miniatures and drawings, which he sold in 1722. He has gained notoriety by his "portrait" of Mary, Queen of Scots: he altered a miniature portrait of the Queen so much that it ceased to be a likeness, and, unfortunately, it was copied many times by Lens and others (*see* No. 902–'82, page 37). Died in October, 1724.

270–'06. MISS WELLS. *See fig.* 22.

Signed

$3\frac{3}{16} \times 2\frac{11}{16}$. On card.

**CROSSE, Richard.**

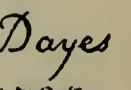
Born (deaf and dumb) at Knowle, near Cullompton, Devonshire, in 1742. Gained a premium at the Society of Arts in 1758; exhibited at the Free Society of Artists, Incorporated Society of Artists, and Royal Academy, 1760–96. Became painter in enamel to George III. in 1790. Died at Knowle in 1810, having given up his profession for some years.

640. CAPTAIN SWINBURNE (b. 1743, d. 1803), author of "Picturesque Tour through Spain."
$3\frac{7}{16} \times 2\frac{13}{16}$. On ivory.

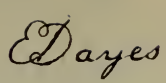
**DAYES, Edward.**

Born in 1763; was a pupil of William Pether. He painted miniatures, and afterwards practised landscape painting in water-colours. He exhibited at the Society of Artists and Royal Academy, 1786–1804. He drew in his subjects carefully and delicately in Indian ink, tinting with taste and skill. Some of his subjects, such as "The Royal Procession to St. Paul's on the Thanksgiving for the King's Recovery in 1789," and "The Trial of Warren Hastings in Westminster Hall," are crowded with figures. He wrote and published several works. Died in May, 1804.

292–'93. MRS. POPE.

Signed and dated 

$1\frac{15}{16} \times 1\frac{1}{2}$. On ivory.

2141–'99. PORTRAIT OF A GENTLEMAN wearing a wig and blue coat.
$2 \times 1\frac{5}{8}$. On ivory. Signed 

*Given by Mr. Henry Barrett Lennard.*

**DIXON, Nicholas.**

A miniature painter, generally but erroneously known as Nathaniel Dixon. He was working from about 1667, and according to a MS. at Welbeck Abbey signed "Nich: Dixon", he was living on 14th February, $170\frac{7}{8}$. Many of his works are to be found in the Montagu House, Welbeck and Madresfield Court collections, and elsewhere.

217–'06. SAMUEL PEPYS (b. 1633, d. 1703), diarist. *See fig.* 18.

Signed .

$1\frac{5}{16} \times 1\frac{1}{8}$. On card.

803–'04. PORTRAIT OF A GENTLEMAN in grey cloak, lace cravat, and brown wig. *See fig.* 19.

$2\frac{5}{16} \times 1\frac{7}{8}$. On card. Signed

**EDRIDGE, Henry, A.R.A.**

The son of a tradesman in St. James', Westminster; was born at Paddington in 1769. As a boy, he was a pupil of William Pether the engraver; after his apprenticeship he became a student at the Royal Academy, and in 1786 gained the silver medal and the notice of the President, Reynolds, who permitted him to make miniature copies of his pictures. He first exhibited at the Academy in 1786. His earliest works were on ivory. Later he drew the figure in pencil, and finished the face of his sitter elaborately in water-colour. He was also a landscape painter. In 1820 he was elected A.R.A. Died in Margaret Street, Cavendish Square, on the 23rd of April, 1821.

47–'86. SIR SAMUEL BENTHAM (b. 1757, d. 1831), naval engineer. From the Gallery of Portraits of Inventors, in former Patent Museum.
Signed

$2\frac{7}{8} \times 2\frac{5}{16}$. On ivory. *Given by Lady Bentham.*

**ENGLEHEART, George.**

Born at Kew in 1752. When quite young he entered the studio of George Barret, R.A., and under his teaching made some drawings of landscapes and cattle. Afterwards he was placed under Sir Joshua Reynolds and copied many of his works in miniature. In 1773 he exhibited for the first time at the Academy, sending landscapes and a miniature of a child; afterwards he contributed only portraits. He kept a fee book in which the names of the large number of persons of distinction who sat to him are recorded. He worked a little in enamel, but it was by his miniatures on ivory that he gained a great name. Engleheart succeeded Jeremiah Meyer as miniature painter to King George III. Died at Blackheath in 1829, and was buried at Kew.

289–'00. PORTRAIT OF A GENTLEMAN wearing a green coat, lace cravat, and wig. *See fig.* 41.
$2\frac{1}{8} \times 1\frac{3}{4}$. On ivory.

832–'03. MARGERY, COUNTESS CROMARTY. *See fig.* 39.
$2\frac{15}{16} \times 2\frac{3}{8}$. On ivory.

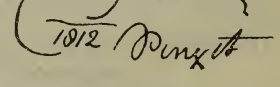
802–'04. MRS. GILLESPIE. *See fig.* 40.
$1\frac{13}{16} \times 1\frac{3}{8}$. On ivory.

357–'07. PORTRAIT OF A LADY wearing a pearl necklace and a white dress. Signed "E" on the front, and inscribed "G. Engleheart pinxit, 1805" on the back.
$3\frac{1}{2} \times 2\frac{3}{4}$. On ivory.

**ENGLEHEART, John Cox Dillman.**

Nephew and pupil of George Engleheart; was born in 1783. He closely followed the manner and colouring of his uncle, but his miniatures do not show the delicacy of George Engleheart's works. Exhibited at the Royal Academy. Died at Tunbridge Wells in 1862.

1363–'01. PORTRAIT OF A GENTLEMAN wearing a blue coat, frilled shirt, and cravat. *See fig.* 45.

Signed and dated 


$4 \times 3$. On ivory.
*Bequeathed by Mr. William Radley Whiteley.*

413–'07. PORTRAIT OF A GIRL.
$2\frac{5}{8} \times 2\frac{1}{8}$. On ivory. Signed and dated 1807.

**ESSEX, William.**

Born in 1783 or 1784. Worked for C. Muss. Exhibited at the Royal Academy and other societies, 1818–64. Became enamel painter to the Queen in 1839, and to the Prince Consort in 1841. Painted copies of well-known pictures and portraits, and some portraits from the life. Was one of the last of our eminent enamel painters of the nineteenth century; his works were greatly esteemed. Died at Brighton in 1869.

908–'68. EUGÉNIE, EMPRESS OF THE FRENCH. After Winterhalter.
$3\frac{7}{8} \times 3\frac{1}{8}$. Enamel. Signed and dated 1857.
*Bequeathed by Mrs. Louisa Plumley.*

909–'68. PORTRAIT OF A LADY in crimson dress.
$3\frac{3}{8} \times 2\frac{1}{4}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

912–'68. "ECCE HOMO." After Guido Reni.
$11\frac{1}{4} \times 9$. Enamel. Signed and dated 1837.
*Bequeathed by Mrs. Louisa Plumley.*

914–'68. LADY MARGARET FORDYCE, *née* LINDSAY. After Gainsborough.
$3\frac{1}{2} \times 2\frac{7}{8}$. Enamel. Signed and dated 1831.
*Bequeathed by Mrs. Louisa Plumley.*

917–'68. A SPORTSMAN SHOOTING. After A. Cooper, R.A.
$1\frac{5}{8} \times 2\frac{1}{4}$. Enamel. Signed and dated, 1824.
*Bequeathed by Mrs. Louisa Plumley.*

918–'68. KING CHARLES I. (b. 1600, d. 1649).
$3 \times 2\frac{3}{8}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

919–'68. MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587).
$2\frac{7}{8} \times 2\frac{1}{4}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

920–'68. LADY JANE GREY (b. 1537, d. 1554).
$2\frac{7}{8} \times 2\frac{1}{4}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

921–'68. LORD BYRON (b. 1788, d. 1824). After Phillips.
$12\frac{7}{8} \times 9\frac{1}{4}$. Enamel. Signed and dated 1844.
*Bequeathed by Mrs. Louisa Plumley.*

922–'68. THE COTTAGE TOILET. After Wilkie.
$4\frac{1}{8} \times 5\frac{1}{8}$. Enamel. Signed.
*Bequeathed by Mrs. Louisa Plumley.*

923–'68. PUCK. After Reynolds.
$10 \times 8$. Enamel. Signed and dated 1847.
*Bequeathed by Mrs. Louisa Plumley.*

924–'68. CUPID DISARMED BY A NYMPH. After Hilton.
$7 \times 8\frac{1}{2}$. Enamel. Signed and dated 1831.
*Bequeathed by Mrs. Louisa Plumley.*

925–'68. GROUP OF PEASANTS. After Wouwerman.
$6\frac{7}{8} \times 8\frac{1}{4}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

926–'68. to 926*o*–'68. Brooches and a pin, painted with DOGS' HEADS and SPORTING SUBJECTS. Mounted in gold. Enamel. *Bequeathed by Mrs. Louisa Plumley.*

930–'68. FLOWERS. After Veerendael.
$6\frac{1}{2} \times 5$. Enamel. Signed and dated 1824.
*Bequeathed by Mrs. Louisa Plumley.*

931–'68. FLOWERS. After Veerendael.
$6\frac{1}{2} \times 5$. Enamel. Signed and dated 1840.
*Bequeathed by Mrs. Louisa Plumley.*

932–'68. CHARLES PLUMLEY (b. 1791, d. 1860).
$6\frac{3}{4} \times 5\frac{3}{8}$. Enamel. Signed and dated 1860.
*Bequeathed by Mrs. Louisa Plumley.*

934–'68. MRS. JOHNSON.
$6\frac{5}{8} \times 5\frac{1}{8}$. Enamel. Signed and dated 1842.
*Bequeathed by Mrs. Louisa Plumley.*

935–'68. THE HOLY FAMILY. After Raphael's "La Vierge au Palmier."
Circular; diam. 8. Enamel. Signed and dated 1856.
*Bequeathed by Mrs. Louisa Plumley.*

937–'68. THOMAS MOORE (b. 1779, d. 1852), poet. *See fig.* 53.
$2\frac{7}{8} \times 2\frac{1}{4}$. Enamel. Signed and dated 1839.
*Bequeathed by Mrs. Louisa Plumley.*

938–'68. DAVID GARRICK (b. 1717, d. 1779). After Pine. *See fig.* 52.
$2\frac{1}{2} \times 2$. Enamel. Signed and dated 1835.
*Bequeathed by Mrs. Louisa Plumley.*

939–'68. JAMES SILVER. After Clint.
$1\frac{1}{2} \times 1\frac{1}{8}$. Enamel. Signed and dated 1834.
*Bequeathed by Mrs. Louisa Plumley.*

942–'68. CHARLES PLUMLEY (b. 1791, d. 1860).
$2\frac{1}{2} \times 1\frac{7}{8}$. Enamel. Signed and dated 1860.
*Bequeathed by Mrs. Louisa Plumley.*

945–'68. CORNELIS VAN DER GHEEST (d. 1638). After Van Dyck. The original is in the National Gallery, London.
$6\frac{3}{4} \times 5\frac{1}{2}$. Enamel. Signed and dated 1848.
*Bequeathed by Mrs. Louisa Plumley.*

1587–'71. DAVID GARRICK (b. 1717, d. 1779). After Gainsborough. Signed and dated 1856.
$4\frac{1}{4} \times 3\frac{1}{8}$. Enamel. *Bequeathed by Mr. W. S. Louch.*

1588–'71. WILLIAM SHAKESPEARE (b. 1564, d. 1616). From the Chandos portrait (attributed to Richard Burbage or John Taylor) now in the National Portrait Gallery. Signed.
$3\frac{7}{8} \times 3$. Enamel. *Bequeathed by Mr. W. S. Louch.*

1589–'71. VISCOUNT NELSON (b. 1758, d. 1805). From the original portrait by L. F. Abbott. Signed and dated 1847.
$3\frac{7}{8} \times 3$. Enamel. *Bequeathed by Mr. W. S. Louch.*

1590–'71. JOHN MILTON (b. 1608, d. 1674), poet. After Janssens.
Signed *W. Essex*
and dated *1856*
$3\frac{3}{4} \times 3$. Enamel. *Bequeathed by Mr. W. S. Louch.*

638–'82. KING GEORGE IV. (b. 1762, d. 1830).
$1\frac{1}{4} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

574–'90. FIELD-MARSHAL THE DUKE OF WELLINGTON (b. 1769, d. 1852). Signed and dated 1852.
$\frac{5}{8} \times \frac{9}{16}$. Enamel. *Bequeathed by Mrs. A. V. Jodrell.*

750–'90. HER MAJESTY QUEEN VICTORIA (b. 1819, d. 1901).
$1\frac{5}{16} \times 1\frac{1}{16}$. Enamel, mounted as a pin.
*Bequeathed by Mrs. H. Bolckow.*

**FIELDING, Theodore Nathan.**

Portrait painter in oil, who lived near Halifax and had a considerable local reputation. Afterwards removed to London, and about 1802 to the Lakes, residing first at Ambleside and afterwards at Keswick; still living in 1809. He was the father of four sons, all painters, of whom Copley was the most distinguished.

12–'93. HENRY HEATON (d. 1821), twice Mayor of Doncaster.
$3\frac{3}{8} \times 2\frac{11}{16}$. On ivory.
*Given by the Rev. R. Brooke.*

**FLATMAN, Thomas.**

Miniature painter and poet, born in London in 1637 ; educated at Winchester, New College, Oxford, and the Inner Temple. Published "Poems and Songs" in 1674. Died in the parish of St. Bride's, London, and was buried in its church in 1688.

D. 95. PORTRAIT OF THE PAINTER. *See fig.* 17.

Signed and dated T P 1662

$2\frac{9}{16} \times 2\frac{1}{8}$. On card. *Dyce Bequest.*

D. 96. PORTRAIT OF A LADY in a blue dress.
$3\frac{3}{16} \times 2\frac{1}{2}$. On card. *Dyce Bequest.*

**FORSTER, Thomas.**

Worked in the early years of the 18th century. Drew miniature portraits on vellum with lead pencil, some of which were engraved by Van der Gucht and others.

1156–'01. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744). *See fig.* 20.

Signed and dated T Forster Del 1709

$4\frac{1}{4} \times 3\frac{1}{4}$. Pencil on vellum.

1157–'01. JOHN CHURCHILL, DUKE OF MARLBOROUGH (b. 1650, d. 1722). *See fig.* 21.

Signed and dated T Forster Delin 1712

$4\frac{1}{2} \times 3\frac{3}{8}$. Pencil on vellum.

**FOX, Charles.**

Born at Falmouth in 1749. Began life as a bookseller ; afterwards travelled, and on his return painted pictures from the sketches which he had made. Painted portraits in miniature. Also published poems from the Persian. Died at Bath in 1809.

10–'93. PORTRAIT OF A LADY with curling hair.

Signed C F at the back and dated 1788.

$2 \times 1\frac{3}{4}$. On ivory.

**GERBIER, Sir Balthazar.**

Painter, architect, courtier; born at Middelburg in 1592. Came to England when a young man and practised miniature painting; was at first a retainer of the Duke of Buckingham; followed Prince Charles and attended him when he went to Spain in 1623; was employed in negotiations abroad; was knighted in 1628; is said to have succeeded Inigo Jones as surveyor of the royal palaces; wrote on various subjects. Died in 1667, and was buried at Hampstead Marshall, Berkshire, where he was building a mansion for Lord Craven.

621–'82. PRINCE CHARLES, AFTERWARDS KING CHARLES I. (b. 1600, d. 1649). Signed and dated 1616.
$4\frac{1}{4} \times 3\frac{1}{8}$. Pen and ink on vellum. *Jones Bequest.*

801–'04. DAVID TENIERS THE YOUNGER (b. 1610, d. 1690).
Signed and dated B. G. 1627
$2\frac{1}{2} \times 2\frac{1}{8}$. On card.

**GIBSON, F. R.**

751–'90. PORTRAIT OF A GIRL in a blue dress.
Signed and dated F. R. Gibson 1793
$2\frac{3}{16} \times 2\frac{1}{8}$. On ivory, mounted as a brooch.
*Bequeathed by Mrs. H. Bolckow.*

**HARGREAVES, Thomas.**

Born at Liverpool in 1775. Came to London in 1793. Was articled to Sir Thomas Lawrence, P.R.A., and for some years worked in oils. Then his health failed and he returned to his native town, where he practised miniature painting, and met with much encouragement. He was a member of the Liverpool Academy, and a foundation member of the Society of British Artists, and contributed to their exhibitions and to those of the Royal Academy. Died at Liverpool on the 23rd of December, 1846.

642. JAMES BARTLEMAN (b. 1769, d. 1821), formerly of the "Ancient Concerts," and of His Majesty's Chapel Royal. Painted in 1817.
$3\frac{3}{4} \times 2\frac{3}{4}$. On ivory. *Given by Mr. T. Godwin.*

**HILLIARD, Nicholas.**

Miniature painter, goldsmith, jeweller, born at Exeter in 1537 or 1547. While apprentice to a jeweller and goldsmith he practised miniature painting, especially studying the works of Holbein, and is said to have painted a miniature of himself at the age of 13; was "limner," &c., to Queen Elizabeth, whose portrait he painted several times; held a similar appointment under James I. Painted generally on card or vellum. Died in the parish of St. Martin-in-the-Fields on the 7th of January, 1619.

4404–'57. QUEEN ELIZABETH (b. 1533, d. 1603). In jewelled and enamelled gold case. *See fig.* 2.

$3\frac{3}{4} \times 2\frac{1}{4}$. On playing card.

622–'82. QUEEN ELIZABETH (b. 1533, d. 1603).
$2\frac{3}{4} \times 2\frac{1}{8}$. On playing card. *Jones Bequest.*

**HONE, Horace, A.R.A.**

Son of N. Hone, R.A., born in 1756. Painted both in water-colours and enamel, and occasionally in oils; exhibited almost exclusively at the Royal Academy, first in 1772 and last in 1822; became A.R.A. in 1779; afterwards lived in Dublin, but returned to London in or after 1800; was appointed miniature painter to the Prince of Wales in 1795. Died in 1825.

1097–'03. PORTRAIT OF AN OLD GENTLEMAN in brown coat and waist-coat.
$1\frac{5}{8} \times 1\frac{3}{16}$. On ivory. *Given by Mr. Murray Marks.*

F. 144. PORTRAIT OF A GENTLEMAN in a red coat with blue collar (within the lid of a French snuff-box). Signed and dated 1775 (?).
$2\frac{5}{16} \times 2\frac{1}{16}$ On ivory. *Given by Mrs. John Forster.*

**HONE, Nathaniel, R.A.**

Born in 1718 at Dublin; was entirely self-taught. Lived first at York; then settled in London (1750). He was one of the founders of the Royal Academy, with which body, however, he subsequently quarrelled. In 1775 he painted "The Conjurer," satirising Reynolds and Angelica Kauffmann, and the Academy refused to hang it. Hone painted miniatures both in water-colour and enamel. Died in 1784.

4905–'01. PORTRAIT OF AN ENGLISH GENTLEMAN (time of George II.).
Signed and dated
$1\frac{5}{8} \times 1\frac{3}{8}$. Enamel. NH 1749

29–'02. PORTRAIT OF A LADY in a low-necked yellow dress. a white frill and cap. Signed and dated 1749, $1\frac{11}{16} \times 1\frac{5}{16}$. Enamel.

**HOSKINS, John.**

Commenced the practice of art in oils, but his great excellence lay in miniatures. He painted portraits of Charles I. and his Queen, and most of his Court. Samuel and Alexander Cooper were his pupils. In his initials affixed to his works he often grouped the I within the H. He was buried in Covent Garden Church on the 22nd of February, 1664.

679. PORTRAIT OF A GENTLEMAN in embroidered doublet and frill. *See fig.* 9.

Signed HH.

$1\frac{5}{6} \times 1\frac{1}{2}$. On playing card.

617–'82. MARY SIDNEY, COUNTESS OF PEMBROKE (b. 1561, d. 1621). *See fig.* 10. Signed.

$2\frac{1}{8} \times 1\frac{7}{8}$. On vellum. *Jones Bequest.*

**HULL, Thomas H.**

Exhibiting from 1775 to 1800.

1051–'05. THE HON. JOHN MONCKTON OF FINESHADE.

Signed and dated Hull 1798

$2\frac{3}{8} \times 1\frac{7}{8}$. On ivory.

**HUMPHREY, Ozias, R.A.**

Born at Honiton on the 8th of September, 1742. Was sent to London, and, under the advice of Sir Joshua Reynolds, studied at the St. Martin's Lane School and the Duke of Richmond's Gallery. Afterwards he was articled to Samuel Collins, the miniaturist, of Bath. Encouraged by Reynolds he settled in London in 1764, became a member of the Society of Artists, and continued to practise until 1772. Went to Italy in 1773, and returned to London in 1777. Became A.R.A. in 1779. In 1785 he went to India, and painted miniatures of distinguished natives. In 1788 ill-health compelled him to return to London, where he continued to paint, until his sight failed. Then he turned to crayon drawing, and became one of its ablest exponents. He became R.A. in 1791 ; and was appointed portrait painter in crayons to George III., 1792. In 1797 he became quite blind. Died in Thornhaugh Street, Bedford Square, on the 9th of March, 1810.

690. PORTRAIT OF A LADY in a cerise dress and white head-dress.
Signed ⊕
$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory.
*Given by the Trustees of the Soulages Collection.*

996–'97. WARREN HASTINGS (b. 1732, d. 1818). *Attributed to* Humphrey.
$6\frac{9}{16} \times 4\frac{13}{16}$. On ivory, unfinished.

608–'02. COLONEL F. CHARTERIS. *See fig.* 28.
Inscribed on the back, "F. C., Junr." and "O. Humphrey pinxit 1771."
$1\frac{3}{16} \times 1$. On ivory.

**JAGGER, Charles.**
Born in 1770; practised at Bath, and died there.

1641–'03. BADULEY TOWNSEND ROGERS (b. 1811, d. 1830), son of Captain William Rogers, R.N.
$2\frac{1}{2} \times 2\frac{1}{8}$. On ivory. *Given by Miss Anna Newton.*

1642–'03. BADULEY TOWNSEND ROGERS (b. 1811, d. 1830), son of Captain William Rogers, R.N., painted just before he died.
$2\frac{1}{2} \times 2\frac{1}{8}$. On ivory. *Given by Miss Anna Newton.*

**JOHNSON, Robert.**
Born in 1770. Was apprenticed to Bewick as an engraver and made designs for him. Afterwards he devoted himself to water-colour drawing. Died in 1796.

233–'94. PORTRAIT OF A YOUNG LADY in a white dress.
$3\frac{1}{8} \times 2\frac{3}{8}$. On ivory.

**LEE, Joseph.**
Enamel painter, born in 1780. Exhibited, principally at the Academy, miniatures from the life, and copies, 1809–53. Was enamel painter to Princess Charlotte and the Duke of Sussex. Died at Gravesend in 1859.

929–'68. THE MAGDALEN. After Guido Reni.
$9\frac{3}{4} \times 8\frac{1}{8}$. Enamel. *Bequeathed by Mrs. Louisa Plumley.*

**LENS, Bernard.**
Born in London in 1682; was the son of an engraver and draughtsman of the same name, by whom he was taught. He was considered one of the best miniature painters of his day; and was enameller and miniature painter to George I. and II. Excelled also in water-colour copies from old masters. Died at Knightsbridge in 1740.

610–'82. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744). *See fig.* 23.

Signed

$2\frac{7}{8} \times 2\frac{1}{4}$. On ivory. *Jones Bequest.*

D. 97. LADY JANE CODD when a child. *See fig.* 24. Signed in monogram.
$3 \times 2\frac{1}{8}$. On ivory. *Dyce Bequest.*

D. 98. COLONEL KELLET.
$2\frac{11}{16} \times 2\frac{1}{16}$. On ivory. *Dyce Bequest.*

*See also* 902–'82, p. 37, and D. 124, p. 39, and Catalogue of Water Colour Paintings.

**LOGGAN, David.**

Born at Danzig about 1635. Engraved views of the Universities ("Oxonia Illustrata" and "Cantabrigia Illustrata"). Died in London about 1700.

1158–'01. SIR GREVILLE VERNEY (?) (b. 1648, d. 1668).
Signed

$7\frac{1}{8} \times 4\frac{3}{8}$. Pencil on vellum.

**MEE, Mrs. Anne.**

Born about 1775. Was the eldest daughter of John Foldsone, a portrait painter who died about 1784. She commenced practice as a miniature painter when very young as she had to contribute towards the support of a large family after her father's death. The Prince of Wales, afterwards George IV., patronised her, and a number of miniatures painted by her are in the collection at Windsor. She exhibited at the Royal Academy and British Institution, 1804–37. Died at an advanced age on the 28th of May, 1851.

671. MRS. MARGARET DEERING.
$3\frac{1}{8} \times 2\frac{1}{2}$. On ivory. *Given by Mrs. Margaret Lindsay.*

389–'07. MRS. WHITWORTH.
$3\frac{3}{4} \times 2\frac{7}{8}$. On ivory.

**MEYER, Jeremiah, R.A.**

Born at Tübingen in 1735; was the son of an obscure artist, who brought him to England at the age of fourteen. Studied at Shipley's Academy in St. Martin's Lane, and afterwards in Zincke's studio. He soon distinguished himself as a miniaturist, both in enamel and water-colour. Was

appointed miniature painter to Queen Caroline and enameller to George III. His profile of the King was accepted for the coinage. Exhibited at the Royal Academy until 1783, sending several portraits of members of the Royal Family. Was one of the foundation members and Keeper of the Academy, original director of the Incorporated Society of Artists, and a friend of Romney, Engleheart, and Hayley the poet. Died at Kew in 1789, and was buried in the churchyard beside Gainsborough.

670–'04. MRS. CARRUTHERS. *See fig.* 29. (In gold locket set with pearls.)
$2\frac{1}{2} \times 2$. On ivory.

**MILLINGTON, James Heath.**

Born at Cork in the early years of the 19th century. In 1826 he entered the Schools of the Royal Academy, where he afterwards became Curator of the Painting School. Exhibited until 1870. Died in 1873.

307–'02. PORTRAIT OF A LADY in a black dress, white ruff and cap.
Signed J. H. Millington
and dated 1820
$2\frac{3}{4} \times 2\frac{5}{8}$. On ivory.

**MUSS, Charles.**

Son of an Italian artist of the name of Musso; born in 1779; painted large enamels for George III. and George IV.; exhibited at the Royal Academy enamels after the old masters, and a few from the life. The east window in St. Bride's Church, Fleet Street, is a copy by him of Rubens's "Descent from the Cross." Died in 1824.

910–'68. CARDINAL BENTIVOGLIO (b. 1579, d. 1644), historian and politician. After Van Dyck.
$4 \times 3\frac{1}{2}$. Enamel. Signed and dated 1816.

911–'68. THE WOMAN TAKEN IN ADULTERY.
$4 \times 3\frac{1}{2}$. Enamel.

927–'68. THE VIRGIN MARY. After Carlo Dolci.
$6\frac{3}{4} \times 5\frac{1}{4}$. Enamel. Signed and dated 1816.

928–'68. JOHN JACKSON, R.A. (b. 1778, d. 1831), portrait painter.
$6 \times 4\frac{7}{8}$. Enamel. Signed and dated 1819.

933–'68. CHRIST AND THE WOMAN OF SAMARIA. After Gaetano.
$10\frac{3}{4} \times 8\frac{1}{4}$. Enamel. Signed and dated 1821.
*All bequeathed by Mrs. Louisa Plumley.*

**NAISH, William.**

Native of Axbridge, Somerset. Practised in London and exhibited at the Royal Academy from 1786 until his death in 1800.

356–'01. PORTRAIT OF A GENTLEMAN in a blue coat.
Signed Naish
and dated 87
$1\frac{11}{16} \times 1\frac{3}{8}$. On ivory.

**NEWTON, Sir William John.**

Son of James Newton, the engraver; born in London in 1785. Exhibited at the Royal Academy in 1808, and subsequently. Miniature painter to Queen Adelaide; was knighted in 1837. Died in London in 1869.

268–'98. T. WRIGHT, F.S.A.
$4\frac{7}{8} \times 3\frac{3}{4}$. On ivory.

2139–'99. MRS. CHARLOTTE ELIZABETH DE LERBER (d. 1820), daughter of Sir Walter James, Bart.
$2 \times 1\frac{9}{16}$. On ivory. *Given by Mr. Henry Barrett Lennard.*

995–'01. PORTRAIT OF A LADY in a low-necked white dress. *See fig.* 47.
Signed and dated W^m J. Newton Pinxit 1816 (at back).
$3 \times 2\frac{3}{8}$. On ivory.

**NIXON, James, A.R.A.**

Born about 1741. Studied at the Royal Academy, where he first exhibited in 1772. Was a member of the Incorporated Society of Artists. Was elected A.R.A. in 1778. Received Court patronage and held appointments to the Prince of Wales and the Duchess of York. Died at Tiverton in 1812.

1101–'04. PORTRAIT OF A GENTLEMAN in a black gown. *See fig.* 34.
Signed N
$3\frac{1}{2} \times 2\frac{7}{8}$. On ivory.

**OLIVER, Isaac.**

Isaac Oliver, Olivier, or Ollivier, appears to have been of French origin, and was probably born at Rouen of Huguenot parents, who subsequently settled in London. He is supposed to have studied under Hilliard. Painted miniature portraits of Queen Elizabeth and many persons of distinction; worked sometimes in oils. Was buried in St. Anne's Church, Blackfriars, on the 2nd of October, 1617. (This church was destroyed in the Great Fire.)

237–'66. ANNE OF DENMARK (b. 1574, d. 1619), Queen of James I. *See fig.* 3.
$2\frac{3}{8} \times 1\frac{7}{8}$. On card.

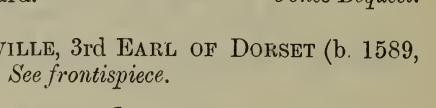
630–'82. SIR PHILIP SIDNEY (b. 1554, d. 1586), statesman, writer, soldier. *See fig.* 5.

Signed

$1\frac{7}{8} \times 1\frac{1}{2}$. On card. *Jones Bequest.*

633–'82. HENRY, PRINCE OF WALES (b. 1594, d 1612), son of James I. *See fig.* 4.
Signed as No. 630–'82.
$1\frac{7}{8} \times 1\frac{1}{2}$. On card. *Jones Bequest.*

721–'82. RICHARD SACKVILLE, 3rd EARL OF DORSET (b. 1589, d. 1624). *See frontispiece.*

Signed and dated 1616. 


$9\frac{1}{4} \times 6$. On card. *Jones Bequest.*

**OLIVER, Peter.**

The eldest son of Isaac Oliver; is supposed to have been born in London about 1594. He was instructed by his father in his art, and produced many fine portrait miniatures. He also copied pictures in water colours (miniature size). Buried in St. Anne's Church, Blackfriars, on the 22nd of December, 1647. (This church was destroyed in the Great Fire.)

1787–'69. TARQUIN AND LUCRETIA. Probably after the picture by Palma Vecchio in the Imperial Gallery, Vienna. Signed.
$4\frac{1}{2} \times 3\frac{7}{8}$. On card.

740–'82. THE FLIGHT INTO EGYPT. After Titian. *See fig.* 8. The original and the miniature were in the Collection of Charles I.

Signed and dated P. Oliuier 1628 Fec——

$9\frac{1}{2} \times 6$. On vellum. *Jones Bequest.*

117–'88. PORTRAIT OF A YOUNG MAN wearing a black doublet and ruff. *See fig.* 7. In a locket.

Signed PO

and dated 1619

$1\frac{5}{16} \times 1\frac{5}{8}$. On playing card.

D. 88. ELIZABETH STUART (b. 1596, d. 1662), daughter of James I., and Queen of Frederick of Bohemia. *See fig.* 6. Signed.
In gold case enamelled with white and translucent green design.
$2\frac{3}{16} \times 1\frac{5}{8}$. On card. *Dyce Bequest.*

D. 89. ISAAC CASAUBON (b. 1559, d. 1614), critic and commentator. Signed.
Circular; diam. $1\frac{1}{4}$. On card. *Dyce Bequest.*

**PETITOT, Jean,** *see page* 45.

**PETITOT, Jean Louis.**

Born in 1652. His father (Jean Petitot) taught him enamelling. Settled in London and painted for Charles II. until 1682. In that year he went to Paris; in 1695 he returned to London, where he subsequently died.

688–'82. PORTRAIT OF A GENTLEMAN in a red dress. $1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

**PLACE, George.**

Irish miniaturist, born in Dublin in the latter half of the 18th century. Studied in the Schools of the Irish Academy. Came to London, and exhibited at the Royal Academy from 1791 to 1797. Afterwards worked in Yorkshire.

542–'03. ALEXANDER, FOURTH DUKE OF GORDON (b. 1743, d. 1827).
$3\frac{3}{8} \times 2\frac{1}{2}$. On cardboard.

**PLIMER, Andrew.**

Born at Wellington, Shropshire, in 1763; was the son of a clockmaker, and at first followed his father's trade. Ran away from home with his brother Nathaniel, found his way to London, and was employed as a servant by Cosway, whose pupil he became. Started as a miniature painter on his own account in 1785, and exhibited from 1786 until 1830, chiefly at the Royal Academy. Died at Brighton on January 29th, 1837, and was buried at Hove.

813–'77. PORTRAIT OF A LADY in a white dress. *See fig.* 43.
$3\frac{1}{8} \times 2\frac{5}{8}$. On ivory.
*Given by Miss Edmonstone Ashley.*

240–'00. PORTRAIT OF A LADY in a white dress, with powdered hair. *See fig.* 42.
Signed and dated A P 1787
$2\frac{1}{4} \times 1\frac{3}{4}$. On ivory.

D. 101. THE RIGHT HONOURABLE WILLIAM WINDHAM (b. 1750, d. 1810), statesman. *Attributed to* Plimer.
$1\frac{5}{8} \times 1\frac{1}{4}$. On ivory. *Dyce Bequest.*

D. 102. THE RIGHT HONOURABLE WILLIAM WINDHAM (b. 1750, d. 1810), statesman. *Attributed to* Plimer.
$1\frac{5}{8} \times 1\frac{5}{16}$. On card. *Dyce Bequest.*

**POLACK, Solomon.**

Born at the Hague in 1757. Settled in England and exhibited at the Royal Academy from 1790 to 1835. Practised in Ireland for a time (about 1795). Also designed and etched the plates for a Hebrew edition of the Bible Died at Chelsea in 1839.

41–'95. PORTRAIT OF A GENTLEMAN wearing a black coat; probably a member of the Bentinck family. *Attributed to* Polack.
Signed and dated S. Pfs 1783
$1\frac{5}{16} \times 1\frac{5}{8}$. On ivory.

**PREWETT, or PREWITT, William.**

Pupil of Zincke; practised towards the middle of the 18th century; his works are in enamel.

915–'68. MR. JOHN KNIGHT, MRS. KNIGHT, and MR. NEWSHAM, son of Mrs. Knight.
Signed and dated W. Prewett pinx 1735
$4 \times 3\frac{5}{8}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

**REILY, J.**

1016–'05. ROBERT BERRY, father of Mary and Agnes Berry, friends of Horace Walpole.

Signed J Reily

and dated 1763

$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory.

**RICHTER, Christian.**

Born at Stockholm about 1682. Son of a silversmith. Came to England in 1702. Worked chiefly in oil. Studied the works of Michael Dahl, and imitated his style. In later life he produced some enamels. He died in November, 1732.

478–'07. DR. JOHN RADCLIFFE (1650–1714), celebrated Oxford physician.

$4\frac{1}{2} \times 3\frac{11}{16}$. On card. Signed and dated 1719 (at the back).

**ROBERTSON, Andrew.**

Born at Aberdeen, on the 14th of October, 1777. His father was an architect. At an early age he was a pupil of Alexander Nasmyth. An admirable musician throughout his life, he was at sixteen director of the concerts at Aberdeen, where he also taught drawing and painted theatrical scenery, portraits and miniatures. He took his A.M. degree at Aberdeen in 1794. He came to London in 1801, entered as a student at the Academy, and became secretary of the Associated Artists in 1807. He painted miniatures of most of the Royal Family, and was appointed miniature painter to the Duke of Sussex. He had several distinguished pupils, among others Sir W. C. Ross, R.A. Died at Hampstead, in December, 1845.

23–'85. PORTRAIT OF AN ELDERLY LADY with a black fillet round her head, and wearing a pink cloak over a lilac dress.

$3\frac{3}{16} \times 2\frac{5}{8}$. On ivory.

595–'86. THE REV. JOHN F. COLLS, D.D.

Signed AR

and dated 1840

$2 \times 1\frac{5}{8}$. On ivory. *Bequeathed by Mrs. Eliza Colls.*

**ROCH(E), Sampson Towgood.**

This miniaturist practised at Bath early in the 19th century. He exhibited at the Academy in 1817. He had a local reputation.

374–'05. PORTRAIT OF A GENTLEMAN wearing a dark blue coat and white frill.

Signed *Roch*

and dated *1805*

$2\frac{7}{8} \times 2\frac{3}{8}$. On ivory.

375–'05. PORTRAIT OF A LADY wearing a low white dress. Signed "Roch" and dated 1806.

$2\frac{7}{8} \times 2\frac{3}{8}$. On ivory.

**ROSS, Sir William Charles, R.A.**

Born on the 3rd of June, 1794; was the son of a miniature painter, W. Ross; his mother, Maria Ross, was also a painter. He early evinced great ability, and gained several medals at the Society of Arts and Royal Academy. He appears as an exhibitor in 1809, when only fifteen years old. Was a pupil and an assistant of Andrew Robertson. He painted the portraits of many Royal personages, both at home and abroad, and was knighted. He confined himself to ivory, and his miniatures are said to have reached 2,200 in number. Was elected A.R.A. in 1838 and R.A. in 1843. Died on the 20th of January, 1860.

1383–'74. PORTRAIT OF THE PAINTER. *See fig.* 46.

$4 \times 3\frac{1}{4}$. On ivory.

281–'75. MRS. DALTON, sister of the painter.

$3\frac{7}{8} \times 3\frac{1}{4}$. On ivory.

38–'86. SIR PETER HESKETH-FLEETWOOD, BART. (b. 1801, d. 1866), founder of the port and town of Fleetwood, Lancashire. Signed and dated 1826.

$4\frac{3}{8} \times 3\frac{1}{4}$. On ivory.

76–'91. MARGARET (died 1880), second wife of Edward, eleventh Duke of Somerset, holding a miniature in her left hand.

$4\frac{3}{8} \times 3\frac{3}{8}$. On ivory.

**ROTH, Thomas.**

Exhibited 1803–28.

936–'68. PORTRAIT OF A LADY in a black dress with lace collar

$4 \times 3\frac{1}{2}$. Enamel. *Bequeathed by Mrs. Louisa Plumley.*

4867–'01. GENERAL SIR RALPH ABERCROMBY (b. 1734, d. 1801). After Hoppner.

Signed and dated *T. Roth pinx June 1810.*

$3\frac{15}{16} \times 3\frac{1}{4}$. Enamel.

**SATCHWELL, Robert William.**

Exhibited at the Royal Academy, 1793–1818.

763–'97. CAPTAIN BOYS.
$2\frac{5}{8} \times 2\frac{3}{16}$. On ivory.
*Bequeathed by Miss E. E. Gibson.*

125–'08. WILLIAM SATCHWELL (b. 1732, d. 1811), father of the painter.
$3\frac{3}{8} \times 2\frac{3}{4}$. On ivory.

**SCOULER, James.**

Born about 1741 ; gained a prize at the Society of Arts when only fourteen years of age. Exhibited at the Royal Academy from 1769 to 1787, both miniatures and crayon drawings.

911–'02. MATTHEW MARTIN (b. 1748, d. 1838), naturalist.
Signed *Scouler*
and dated *1774*
$1\frac{15}{16} \times 1\frac{5}{8}$. On ivory.

82–'04. PORTRAIT OF A GENTLEMAN wearing a violet-coloured coat and a wig. Signed and dated 1770.
$1\frac{7}{16} \times 1\frac{1}{8}$. On ivory.

**SHELLEY, Samuel.**

Born in Whitechapel in 1750. Was chiefly self-taught in art, but gained the Society of Arts' premium in 1770. He copied much from Reynolds, and in a measure founded his style as a miniaturist upon Reynolds and Cosway. He exhibited at the Society of Artists, Royal Academy, and British Institution from 1773 till 1808. He was a foundation member of the "Old" Water Colour Society, which was originated at his house in 1804. He painted poetic and other subjects on a small scale, as well as portraits. Died in George Street, Hanover Square, in 1808.

673. MACBETH SALUTED BY THE WITCHES.
$5 \times 6\frac{3}{4}$. On ivory.

692. PORTRAIT OF A GENTLEMAN in a fancy dress.
Signed *S Shelley*
$3\frac{3}{4} \times 3$. On ivory. *Given by Miss Elizabeth Twining.*

23–'82. PORTRAIT OF A YOUNG GENTLEMAN in a blue coat.
$2\frac{3}{8} \times 1\frac{7}{8}$. On ivory.

D. 383–'07. HEAD OF A LADY.
$3\frac{3}{16} \times 2\frac{7}{8}$. On paper.

The Art Library also contains three miniature drawings and seven sketch-books by Samuel Shelley.

**SHERLOCK, William.**

He was the son of a prize fighter, and was born at Dublin about 1738. Coming to London, he became a student at the

St. Martin's Lane Academy in 1759, and in that year gained a premium at the Society of Arts. Going to Paris, he studied under Le Bas. He was afterwards one of the Directors of the Incorporated Society of Artists. He exhibited portraits and miniatures there from 1764 to 1780, and at the Royal Academy from 1796 to 1806. His principal engraved works are the portrait heads illustrating Smollett's *History of England.*

69–'84. SIR JOHN ANDREW STEVENSON (b. about 1760, d. 1833), musical composer.

Signed Shirlock
and dated 1805

$3\frac{1}{8} \times 2\frac{3}{8}$. On ivory.

44–'03. PORTRAIT OF A LADY wearing a dark dress open at the neck, and a lace collar.

$3\frac{1}{4} \times 2\frac{1}{2}$. On ivory.

**SMART, John.**

Born in Norfolk in 1741. Was a fellow-student with Cosway in the St. Martin's Lane Drawing School, and in 1755 received the second premium from the Society of Arts for a figure drawn in pencil. He exhibited miniatures and crayon portraits as a member of the Incorporated Society of Artists and was one of the Society's Vice-Presidents. In 1788 he went to India, and met with great encouragement and success. He was in India about five years, and on his return home exhibited at the Royal Academy. Smart was one of the most fashionable miniature painters of the day. Died in Russell Place, Fitzroy Square, on May 1, 1811.

234–'85. PORTRAIT OF A LADY in a white dress and kerchief. Initialled "L. V. W." at the back. *See fig.* 31.

Signed JS
and dated 1795

$3\frac{1}{4} \times 2\frac{3}{4}$. On ivory.

104–'88. PORTRAIT OF A MAN in Indian costume.

$3\frac{3}{8} \times 3\frac{1}{8}$. On tinted paper.

239–'00. PORTRAIT OF A LADY in a blue dress. *See fig.* 30.

Signed J.S.
and dated 1773

$1\frac{5}{8} \times 1\frac{3}{8}$. On ivory.

479–'07. SIR PHILIP FRANCIS (1740–1818), supposed author of the letters of "Junius."

$2\frac{1}{16} \times 2$. On ivory. Signed and dated 1781. In gold frame set with diamonds.

1183–'03. WILLIAM HAYLEY (b. 1745, d. 1820), poet. *Attributed to* Smart.

$1\frac{3}{4} \times 1\frac{1}{2}$. On ivory.

**SPENCER, Gervase (or Jarvis).**

Spencer was a gentleman's servant, and having made a successful copy of a miniature of one of his master's family was encouraged in the practice of art. He studied with so much perseverance that he became a fashionable painter of his day, and Reynolds painted his portrait. He practised both on ivory and in enamel, and exhibited at the Incorporated Society of Artists. Died in 1763.

200–'85. PORTRAIT OF A YOUNG GENTLEMAN wearing a blue coat. *See fig.* 50.

Signed on the front GS and on the back "G. Spencer, pixt." 1749.

$1\frac{9}{16} \times 1\frac{1}{4}$. Enamel, mounted as a brooch.

*Given by Miss A. Walsh.*

194–'04. PORTRAIT OF A LADY in a white dress and pink shawl. *See fig.* 25.

Signed G Spencer f

and dated 1749

$2\frac{3}{8} \times 1\frac{13}{16}$. On ivory.

390–'07. PORTRAIT OF A LADY.

$1\frac{13}{16} \times 1\frac{1}{2}$. On ivory. Signed and dated 1746.

**STEELE, Jeremiah.**

Came from Nottingham to London. Exhibited miniatures at the Royal Academy and British Institution, 1801–1826.

400–'78. JOHN WYNNE. Painted in 1820.

$5\frac{7}{8} \times 4\frac{3}{8}$. On ivory. *Given by Mrs. Ann Wynne.*

**STEWART, J.**

909–'02. THOMAS SHERIDAN (b. 1719, d. 1788), father of Richard Brinsley Sheridan.

$1\frac{3}{8} \times 1\frac{1}{8}$. On ivory.

**STUMP, Samuel John.**

Student at the Royal Academy. A constant contributor to London exhibitions from about 1802 to 1849. Painted also a few portraits in oil, and some Swiss landscapes, and was a member of the Sketching Society. Died in 1863.

1628–'03. WILLIAM BADULEY TOWNSEND ROGERS (b. 1810, d. 1811), son of Captain William Rogers, R.N., when eight months old. Painted after death.

$2\frac{7}{8} \times 2\frac{1}{4}$. On ivory. *Given by Miss Anna Newton.*

**SULLIVAN, Luke.**

Born in Ireland in 1705. Came to London when young, and studied under Thomas Major. As an engraver assisted Hogarth. Died in 1771.

669–'04. JOHN, THIRD EARL OF BUTE (b. 1713, d. 1792). *See fig.* 27.

Signed and dated

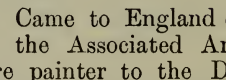
$1\frac{3}{8} \times 1\frac{1}{8}$. On ivory.

1027–'05. PORTRAIT OF A LADY wearing a brown dress and white cap. *See fig.* 26. Signed with monogram and dated 1759.
$1\frac{7}{8} \times 1\frac{3}{4}$. On ivory.

**VILLIERS, Jean François Marie Hüet.**

Born at the Louvre in 1772. Came to England early in the 19th century. Member of the Associated Artists in Water Colours, 1807. Miniature painter to the Duke of York. Exhibited miniatures, pictures of animals, etc., at the Royal Academy and elsewhere from 1803 until his death in London on 28th July 1813.

1200–'05. BARON DE WINDT.

Signed and dated 

$3\frac{3}{8} \times 2\frac{5}{8}$. On ivory.

1201–'05. BARONESS DE WINDT. Signed and dated 1807.
$3\frac{5}{8} \times 2\frac{7}{8}$. On ivory.

D. 100. MADAME CATALANI (b. 1782, d. 1849), Italian singer. Signed and dated 1806.
$4\frac{3}{4} \times 3\frac{3}{4}$. On card. *Dyce Bequest.*

**ZINCKE, Christian Friedrich.**

The son of a goldsmith at Dresden; was born about 1684. Coming to England in 1706 he studied under Boit. He practised enamel-painting with much success and was greatly in vogue, as his works possess great delicacy of finish and beauty, and are characteristic likenesses. He was patronised by George II. and his Queen, and the Prince of Wales appointed him his cabinet painter. He lived in Tavistock Row, Covent Garden, and when in 1746 his eyesight failed, he was able to retire from practice with a good property. Died in Lambeth, 24th March, 1767.

2030–'55. PORTRAIT OF A GENTLEMAN in a red coat.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel.

151–'78. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744).
In the lid of a French gold snuff-box.

Inside is engraved F Zincke. fecit 1717

$1\frac{3}{8} \times 1$. Enamel. *Mitchell Bequest.*

634–'82. PORTRAIT OF A LADY in a striped dress and blue scarf. *See fig.* 49.
$2 \times 1\frac{3}{4}$. Enamel. *Jones Bequest.*

635–'82. JOSEPH ADDISON (b. 1672, d. 1719), essayist. *See fig.* 48.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel. *Jones Bequest.*

16–'88. PORTRAIT OF A LADY wearing a crimson scarf.
$2\frac{1}{4} \times 1\frac{7}{8}$. Enamel in locket.
*Bequeathed by Miss C. F. Gerard.*

2140–'99. GEORGE FREDERICK HANDEL (b. 1685, d. 1759), musical composer.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel.
*Given by Mr. Henry Barrett Lennard.*

332–'05. PORTRAIT OF A GENTLEMAN in a wig, wearing the blue ribbon and star of the garter.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel, unfinished.
*Given by Mr. F. Haverfield, M.A.*

333–'05. PORTRAIT OF A GENTLEMAN wearing a wig and blue coat.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel, unfinished.
*Given by Mr. F. Haverfield, M.A.*

334–'05. HEAD OF A GENTLEMAN with wig and blue coat.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel. *Given by Mr. F. Haverfield, M.A.*

335–'05. HEAD OF A LADY looking to the left—slightly indicated.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel, unfinished.
*Given by Mr. F. Haverfield, M.A.*

336–'05. PORTRAIT OF A LADY in a low dress and a blue scarf.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel (damaged).
*Given by Mr. F. Haverfield, M.A.*

## UNKNOWN BRITISH PAINTERS.

680. WILLIAM COCKERILL (b. 1759, d. 1832), the founder of the iron trade in Belgium.
$3 \times 2\frac{3}{8}$. On ivory. *Given by Mr. R. Yates.*

2021–'55. KING CHARLES II. (b. 1630, d. 1685).
$1\frac{3}{4} \times 1\frac{3}{8}$. Enamel.

2026–'55. PEREGRINE HYDE OSBORNE, MARQUIS OF CARMARTHEN (b. 1691, d. 1731). About 1720.
$1\frac{7}{8} \times 1\frac{5}{8}$. Enamel.

19–'65. PORTRAIT OF A NOBLEMAN AND GENERAL. Early 18th century. Set with spray pattern of diamonds.
$1\frac{1}{4} \times 1$. On card.

940–'68. ANNE (NINON) DE L'ENCLOS (b. 1616, d. 1706), famous French beauty.
$1\frac{7}{8} \times 1\frac{5}{8}$. Enamel. *Bequeathed by Mrs. Louisa Plumley.*

941–'68. LADY ELIZABETH PERCY (?), afterwards DUCHESS OF SOMERSET.
$2\frac{1}{4} \times 1\frac{7}{8}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

943–'68. PORTRAIT OF A LADY in a low-necked yellow dress.
$1\frac{7}{8} \times 1\frac{1}{2}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

946–'68. MRS. BILLINGTON (b. about 1768, d. 1818), singer. Signed "Cosway."
$2\frac{1}{4} \times 1\frac{7}{8}$. On ivory.
*Bequeathed by Mrs. Louisa Plumley.*

954–'68. HEAD OF A MAN. After Rembrandt.
$1\frac{1}{2} \times 1\frac{1}{4}$. Oil on ivory.
*Bequeathed by Mrs. Louisa Plumley.*

955–'68. PORTRAIT OF A NAVAL OFFICER.
$3 \times 2\frac{1}{4}$. On ivory.
*Bequeathed by Mrs. Louisa Plumley.*

1329–'71. THREE FEMALE FIGURES, possibly by M. Moser, R.A. End of 18th century.
$5 \times 3\frac{5}{8}$. Enamel.

2044–'77. DR. THOMAS SANDERS DUPUIS (b. 1733, d. 1796), organist and composer.
$3 \times 2\frac{3}{8}$. Enamel. *Given by Miss Smart.*

13–'81. PORTRAIT OF AN ELDERLY GENTLEMAN. Late 18th or early 19th century.
$2\frac{9}{16} \times 2\frac{3}{16}$. On ivory, mounted as a brooch.

608–'82. KING WILLIAM III. (b. 1650, d. 1702).
$6 \times 4\frac{7}{8}$. On vellum. *Jones Bequest.*

609–'82. QUEEN MARY II. (b. 1662, d. 1694).
$5\frac{7}{8} \times 4\frac{7}{8}$. On vellum. *Jones Bequest.*

628–'82. SIR FRANCIS DRAKE (b. about 1540, d. 1596).
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel. *Jones Bequest.*

629–'82. MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587).
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel. *Jones Bequest.*

639–'82. JAMES BUTLER, FIRST DUKE OF ORMOND, LORD LIEUTENANT OF IRELAND (b. 1610, d. 1688).
$1\frac{1}{2} \times 1\frac{3}{8}$. Enamel. *Jones Bequest.*

640–'82. ROBERT DEVEREUX, EARL OF ESSEX (b. 1567, d. 1601), favourite of Queen Elizabeth.
$1\frac{1}{2} \times 1\frac{1}{4}$. On card. *Jones Bequest.*

727–'82. HENRIETTA MARIA (b. 1609, d. 1669) Queen of Charles I., with dogs.
$5 \times 3\frac{1}{2}$. On paper. *Jones Bequest.*

728–'82. KING CHARLES I. (b. 1600, d. 1649). Adapted from the painting by Van Dyck in the Louvre.
$5 \times 3\frac{1}{2}$. On paper. *Jones Bequest.*

902–'82. MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587). Possibly one of the copies by B. Lens after the portrait "amended or repaird," by L. Crosse. In the lid of a gold snuff-box, 18th century.
$2\frac{5}{16} \times 2\frac{7}{8}$. On ivory. *Jones Bequest.*

109–'89. PORTRAIT OF A MAN in a blue cloak, labelled "Sir Ed. Denny, Banneret, 1524," but believed by the donor to be SIR EDWARD DENNY, who rebuilt Tralee Castle, 1625. 17th century.
$2\frac{5}{8} \times 2\frac{1}{4}$. On card.
*Given by Sir Edward Denny, Bart.*

245–'89. HENRY CROMWELL (b. 1628, d. 1674), fourth son of the Protector. After Sir Peter Lely.
$2\frac{5}{8} \times 2\frac{5}{8}$. On card.

272–'90. QUEEN ELIZABETH (b. 1533, d. 1603) when young. 16th century.
$1\frac{5}{8} \times 1\frac{3}{8}$. On glass, enriched with enamel.

531–'90. PORTRAIT OF AN OFFICER wearing a red coat.
$1\frac{3}{4} \times 1\frac{1}{2}$. On ivory. *Jodrell Bequest.*

9–'93. PORTRAIT OF AN ELDERLY LADY in a lilac dress. 18th century.
$2\frac{1}{8} \times 1\frac{5}{8}$. On ivory.

13–'93. THE REV. R. BROOKE when an infant. Painted in 1802.
$2\frac{3}{4} \times 2\frac{5}{16}$. On ivory. *Given by the Rev. R. Brooke.*

887–'94. WILLIAM BARBOR. 16th century.
$1\frac{1}{2} \times 1\frac{1}{8}$. On card. *Given by Miss M. Blencowe.*

888–'94. ELIZABETH BARBOR (b 1754, married in 1774 to H. P. Blencowe).
$1\frac{1}{8} \times 1\frac{5}{16}$. On ivory. *Given by Miss M. Blencowe.*

764–'97. MRS. BOYS.
$2\frac{3}{4} \times 2\frac{1}{4}$. On ivory.
*Bequeathed by Miss E. E. Gibson.*

2142–'99. SIR JOHN ST. AUBYN, BART. (b. 1758, d. 1839), of Clowance, Cornwall.
$2 \times 1\frac{3}{8}$. On ivory.
*Given by Mr. Henry Barrett Lennard.*

2143–'99. MISS ST. AUBYN. Date on frame 1783.
$2 \times 1\frac{3}{8}$. On ivory.
*Given by Mr. Henry Barrett Lennard.*

2144–'99. PORTRAIT OF A GENTLEMAN wearing a wig and blue waistcoat.
$1\frac{1}{2} \times 1\frac{1}{8}$. On card.
*Given by Mr. Henry Barrett Lennard.*

2145–'99. PORTRAIT OF A LADY wearing a white fichu.
$2\frac{5}{8} \times 2$. On ivory.
*Given by Mr. Henry Barrett Lennard.*

2146–'99. PORTRAIT OF AN ELDERLY GENTLEMAN wearing a grey coat and a wig.
$1\frac{1}{8} \times \frac{7}{8}$. *Given by Mr. Henry Barrett Lennard.*

357–'01. PORTRAIT OF A YOUNG GIRL wearing a white dress.
Signed G E.
$2 \times 1\frac{5}{16}$. On ivory.

4851–'01. PORTRAIT OF A MAN wearing a wig, an ermine cloak, and a chain with insignia. Early 18th century.
$3\frac{7}{8} \times 3$. Enamel.

4852–'01. QUEEN ELIZABETH (b. 1533, d. 1603).
$2\frac{5}{8} \times 2\frac{1}{16}$. Enamel.

4856–'01. MARY STUART, QUEEN OF SCOTS (b. 1542, d. 1587).
$2\frac{5}{8} \times 2\frac{1}{16}$. Enamel.

45–'03. PORTRAIT OF A CHILD with a cap and tassel and pink sash. 18th century.
$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory.

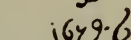
69–'03. PORTRAIT OF A LADY wearing a low-necked white dress. Mounted as a brooch, surmounted by a spray of pearls. 18th century.
$1\frac{15}{16} \times 1\frac{9}{16}$. On ivory.

1629–'03. RICHARD TOWNSEND (b. about 1724, d. 1768).
$1\frac{3}{4} \times 1\frac{3}{8}$. On ivory. *Given by Miss Anna Newton.*

898–'04. MAJOR WILLIAM CARLOS (d. 1689), with whom Charles II. escaped after the battle of Worcester in September, 1651. In locket of gilt metal; a representation of an oak is engraved on the back, and a commemorative verse is inscribed inside.
$2 \times 1\frac{3}{4}$. On card.

555–'05. PORTRAIT OF A SCULPTOR in dark dress, with curtain background, after a painting by William Dobson (b. 1610, d. 1646).

Signed

and dated 

$7\frac{7}{8} \times 6\frac{5}{8}$. On panel.

1028–'05. WILLIAM DRUMMOND. Dated 1681.
$4\frac{1}{8} \times 3\frac{1}{4}$. Oil on the tortoise-shell lid of a box.

D. 87. FRANCIS NORTH, FIRST BARON GUILFORD (b. 1637, d. 1685), Lord Chancellor.
$3\frac{15}{16} \times 2\frac{5}{16}$. Pencil on card.

D. 119. HEAD OF A GENTLEMAN with beard and lace collar. Time of Queen Elizabeth.
$1\frac{5}{8} \times 1\frac{5}{16}$. Oil on card.

D. 120. PORTRAIT OF A LADY wearing a large lace double ruff. Time of Queen Elizabeth.
$2\frac{1}{8} \times 1\frac{9}{16}$. Oil on copper.

D. 121. PORTRAIT OF A GENTLEMAN wearing a ruff. Time of James I.
$2\frac{3}{8} \times 1\frac{13}{16}$. Oil on copper.

D. 122. PORTRAIT OF A LADY with standing ruff, pearl necklace, and jewel. Time of James I.
$2\frac{1}{8} \times 1\frac{9}{16}$. Oil on copper.

D. 123. PORTRAIT OF A GENTLEMAN wearing a ruff. Time of James I.
$2\frac{1}{16} \times 1\frac{5}{8}$. Oil on copper.

D. 124. COUNTESS OF CARLISLE. Probably a copy after Bernard Lens. In silver frame inlaid on the back with tortoise-shell and mother of-pearl.
$2\frac{1}{4} \times 1\frac{5}{8}$. On ivory.

D. 125. PORTRAIT OF A GENTLEMAN in a costume of the time of Charles I.
$4\frac{5}{16} \times 3\frac{1}{2}$. Oil on copper.

D. 126. PORTRAIT OF A GENTLEMAN in half-armour, wearing a large lace cravat; three-quarter length. Time of Charles I.
$3\frac{11}{16} \times 3$. Oil on copper.

D. 127. PORTRAIT OF A GENTLEMAN in armour. Time of Charles I.
$2\frac{15}{16} \times 2\frac{7}{16}$. Oil on copper.

D. 128. PORTRAIT OF A GENTLEMAN wearing a large lace collar. Dated 1640.
Circular; diam. $2\frac{1}{2}$. Oil on copper.

D. 129. PORTRAIT OF A GENTLEMAN. Costume of period of Charles I.
$2\frac{5}{16} \times 1\frac{7}{8}$. Oil on copper.

D. 130. PORTRAIT OF A CAVALIER with armour, lace, and red ribbon tie.
$3\frac{1}{8} \times 2\frac{1}{2}$. Oil on copper.

D. 131. ANTHONY ASHLEY COOPER, FIRST EARL OF SHAFTESBURY (b. 1621, d. 1683), statesman. Probably a miniature copy after J. Michael Wright.
$2\frac{13}{16} \times 2\frac{5}{16}$. Oil on copper.

D. 132. ANTHONY TRIEST, BISHOP OF GHENT (b. 1576, d. 1657).
After Van Dyck.

Signed C G.

and dated 1679.

$3\frac{1}{16} \times 2\frac{1}{2}$. On card. *Dyce Bequest.*

D. 133. PORTRAIT OF A GENTLEMAN in a brown tunic and light-blue gown. Costume of 17th century.
$2\frac{3}{16} \times 1\frac{3}{4}$. On card.

D. 134. SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH (b. 1660, d. 1744). Probably after Sir P. Lely.
$2\frac{1}{2} \times 1\frac{15}{16}$. Oil on copper.

D. 135. SIR RICHARD STEELE (b. 1672, d. 1729), essayist.
$2\frac{3}{8} \times 1\frac{3}{4}$. Oil on copper.

D. 136. JAMES BURNETT, LORD MONBODDO (b. 1714, d. 1799), metaphysician
$1\frac{1}{8} \times \frac{7}{8}$. On ivory.

D. 137. MRS. HESTER LYNCH PIOZZI (previously MRS. THRALE, *née* SALUSBURY) (b. 1740, d. 1821), writer and friend of Dr. Johnson.
$1\frac{11}{16} \times 1\frac{5}{16}$. On card.

D. 138. TWO PORTRAITS, painted on either side of the same copper, said to be of the "ADMIRABLE" CRICHTON (b. 1560, d. abt. 1585), but the costume is apparently later. Not improbably portraits of two brothers.
$1\frac{7}{8} \times 1\frac{3}{8}$. Oil on copper.
*Formerly in the Collection of Mr. Samuel Rogers.*

D. 139. PORTRAIT OF A GENTLEMAN in armour, wearing a red cap.
$2\frac{1}{8} \times 1\frac{3}{4}$. On card.

D. 140. PORTRAIT OF A GENTLEMAN wearing a ruff.
$1\frac{15}{16} \times 1\frac{7}{16}$. Oil on copper.

D. 141. PORTRAIT OF A GENTLEMAN wearing a small lace collar.
$2\frac{9}{16} \times 1\frac{15}{16}$. Oil on copper.

D. 143. PORTRAIT OF A GENTLEMAN in red coat with blue collar.
$1\frac{7}{8} \times 1\frac{1}{2}$. Oil on copper.

D. 144. PORTRAIT OF A GENTLEMAN in black robe and white collar.
$2\frac{1}{2} \times 2$. Oil on copper.

D. 145. PORTRAIT OF A YOUNG MAN holding a book. Books in back-ground.
$2\frac{7}{16} \times 1\frac{15}{16}$. On ivory.

D. 146. PORTRAIT OF A LADY wearing a pink dress.
$2\frac{11}{16} \times 1\frac{13}{16}$. Oil on copper.

D. 147. PORTRAIT OF A LADY in low-necked blue dress.
$2\frac{1}{16} \times 1\frac{5}{8}$. Oil on copper.

(Nos. D. 87, D. 119–147 are all in the *Dyce Bequest.*)

**ANGUISCIOLA, Sofonisba.**

A celebrated Italian painter, the eldest of six sisters, all of whom painted. She was born of an ancient family at Cremona about 1527. Was noted for her paintings of portraits. Worked for some years in Spain. Died about 1625.

D. 103. SOFONISBA ANGUISCIOLA. The inscription round the edge of the disc which she is holding describes the subject as painted by herself.
$3\frac{7}{8} \times 3\frac{3}{16}$. Oil on copper. *Dyce Bequest.*

**ARLAUD, Jacques Antoine.**

A Swiss miniature painter, born at Geneva in 1668. He settled in Paris, where he received Court patronage. Returned to Geneva after having made a fortune, and died there in 1746.

301–'64. DOMINIC DUPUY.

Signed and dated on the back. Arlaud. pinxit 169

$2\frac{3}{16} \times 1\frac{3}{4}$. On playing card.

686–'82. PHILIPPE, DUC D'ANJOU, afterwards PHILIP V. OF SPAIN (b. 1683, d. 1746). Signed.
$1\frac{7}{8} \times 1\frac{5}{8}$. On vellum. *Jones Bequest.*

**CHODOWIECKI, Daniel Nicolaus.**

Born at Danzig in 1726. Was engaged as a shop-keeper; in his leisure time was, with his brother Gottfried, taught drawing and painting by their father. He first copied engravings and began to paint in enamel on snuff-boxes. Studied at Berlin under Haid, a Pole. At the age of nineteen he took up miniature painting, but afterwards developing skill in etching and engraving he relinquished it. Was elected Member of the Berlin Academy in 1764, Vice-Director in 1790, and Director in 1797. Died at Berlin in 1801.

1958–'98. FREDERICK THE GREAT (b. 1712, d. 1786).
In the lid of a snuff-box of enamel on copper.
$2\frac{7}{16} \times 3\frac{5}{16}$. Enamel.
*Given by Col. F. R. Waldo-Sibthorp.*

**CLOUET, François, also called JANET.**

Born at Tours about 1516. Succeeded his father in 1541 as "peintre du roi" to Francis I., and retained that post until the reign of Charles IX. Died in 1572.

623–'82. FRANÇOIS, DUC D'ALENÇON (b. 1554, d. 1584), suitor of Queen Elizabeth, styled DUC D'ANJOU from 1576. *Attributed to* Clouet.
$6\frac{7}{8} \times 4\frac{1}{2}$. Oil on copper. *Jones Bequest.*

**CONSTANTIN, Abraham.**

A Swiss enamel painter; born at Geneva in 1785. Studied under Gérard; executed on porcelain portraits of sovereigns from his master's originals. Was attached to the Sèvres manufactory. Died at Geneva in 1855.

4881–'01. HORACE BÉNÉDICT DE SAUSSURE (b. 1740, d. 1799), professor of natural philosophy. After the portrait by Saint-Ours, painted in 1794.
Signed and dated A Constantin 1845
$6\frac{3}{16} \times 5$. Enamel.

**DUCHESNE, Jean Baptiste Joseph.**

Born at Gisors in 1770; was the son of a sculptor and a pupil of Vincent; painted on ivory and in enamel; exhibited from 1802. Died in 1855.

950–'68. NAPOLEON I. (b. 1769, d. 1821).
$2\frac{1}{2} \times 1\frac{3}{4}$. On ivory.
*Bequeathed by Mrs. Louisa Plumley.*

**HALL, Pierre Adolphe.**

Born at Borås, Sweden, in 1739; settled in France in 1760 and was influenced by Vernet and Greuze; worked in water-colour, enamel, oil, and pastel; exhibited at the Salon from 1769 to 1789; attained remarkable success, but was ruined by the Revolution; fled from Paris and died at Liège in poverty, 1793.

206–'78. PORTRAIT OF A LADY wearing a hat with feathers. In the lid of a French snuff-box (tortoise-shell).
Circular; diam. $2\frac{9}{16}$. On ivory. *Mitchell Bequest.*

724–'82. MARIE THÉRÈSE LOUISE DE SAVOIE-CARIGNAN, PRINCESSE DE LAMBALLE (b. 1749, d. 1792).
$6\frac{1}{4} \times 4\frac{1}{2}$. On ivory. *Jones Bequest.*

**ISABEY, Jean Baptiste.**

Born at Nancy in 1767. Learnt art from Girardet and Claudot. Going to Paris in 1785 he became a pupil of David. Was patronised by Napoleon I., Talleyrand, Louis XVIII., and many European sovereigns. Died in Paris at the Institut in 1855.

75–'73. JANE ELIZABETH SCOTT (d. 1824), wife of Edward, Fifth Earl of Oxford. Signed.
$2\frac{11}{16} \times 2$. On ivory.
*Bequeathed by Lady Langdale, her daughter.*

**JANET,** *see* **Clouet.**

**KOERTEN, Johanna.**

Dutch. Born at Amsterdam in 1650. Died in 1715.

953–'68. VIRGIN AND CHILD WITH ST. JOHN.
$2\frac{3}{4} \times 2\frac{1}{4}$. Cutting in paper between crystals.
*Bequeathed by Mrs. Louisa Plumley.*

**LEUTIN (?), C.**

946–'88. PORTRAIT OF A NAVAL OFFICER. *French* (?). Signed.
$1\frac{5}{8} \times 1\frac{5}{16}$. On ivory.

**LIÉNARD, Édouard.**

Born at Paris in 1779. Pupil of Regnault and Isabey. Besides miniatures he painted a large number of portraits in the style of David. Became professor in the Academy at Lille (1823). Died in that town in 1848.

913–'68. POPE PIUS VII. (b. 1742, d. 1823).
$5\frac{5}{8} \times 4\frac{3}{8}$. Enamel.
*Bequeathed by Mrs. Louisa Plumley.*

**ORLEY, Richard van.**

Born about 1652 at Brussels; was a son of Pieter van Orley and a pupil of Hieronimus van Orley. Painted historical subjects. Died on June 6, 1732, at Brussels.

814–'05. PANDORA OPENING THE BOX.
Signed and dated Rich. van Orley Fecit 1692
$6\frac{5}{8} \times 5$. Gouache on card.
*Bequeathed by Mr. J. A. C. Vincent.*

**PARENT, J.**

899–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), in royal robes; full-length. After a painting at Versailles. In the lid of a French tortoise-shell snuff-box.

Signed J. Parent

and dated 1817

$2\frac{9}{16} \times 2$. On ivory. *Jones Bequest.*

904–'82. FIELD-MARSHAL THE DUKE OF WELLINGTON (b. 1769, d. 1852).

Signed J. P.

In the lid of a French snuff-box (tortoise-shell).
$2\frac{1}{4} \times 1\frac{5}{8}$. On ivory. *Jones Bequest.*

**PASQUIER, Pierre.**

Born at Villefranche in 1731. Became a member of the French Academy in 1769. Travelled in Flanders and Holland during 1780. Painted many royal portraits for snuff-boxes, and executed several miniature copies of celebrated pictures by Van Dyck, Greuze, and others. In France he is considered to have been the best enameller in the reign of Louis XVI. Died at Paris on November 14, 1806.

683–'82. DUCHESSE DE LORRAINE. After Petitot.

Signed Pasquier

and dated 1765

$1\frac{5}{8} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

**PETITOT, Jean.**

Born at Geneva in 1607; was the son of a sculptor and architect, who, having worked at Rome, had sacrificed his career for the cause of religion and settled at Geneva. Here the son worked with a goldsmith, as an enameller of jewels. Coming to England he was patronised by Charles I., and met Van Dyck, some of whose portraits he copied in miniature. Petitot was introduced by Charles II. to Louis XIV., and he painted the portraits of the Great Monarch and his mistresses many times. After residing for some years in Paris, he retired to Vevey, where he died in 1691. Petitot was the first artist to perfect enamel painting as an art.

2022–'55. ANNE OF AUSTRIA (b. 1602, d. 1666), Queen of Louis XIII. of France and mother of Louis XIV.
$1 \times \frac{7}{8}$. Enamel on gold.

641–'82. PORTRAIT OF A GENTLEMAN in armour, with lace cravat and red tie.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

642–'82. MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ (b. 1627, d. 1696), famous letter-writer.
$1\frac{1}{4} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

643–'82. PHILIPPE DE VENDÔME (b. 1655, d. 1727), military commander.
$1\frac{1}{4} \times 1\frac{1}{16}$. Enamel. *Jones Bequest.*

646–'82. PORTRAIT OF A GENTLEMAN in embroidered coat and lace cravat.
$1\frac{1}{8} \times 1$. Enamel. *Jones Bequest.*

647–'82. MADAME DE COMBALET, DUCHESSE D'AIGUILLON (b. 1604, d. 1675), niece of Cardinal Richelieu.
$1\frac{1}{4} \times 1$. Enamel. *Jones Bequest.*

648–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), when a boy.
$\frac{3}{4} \times 1\frac{1}{16}$. Enamel. *Jones Bequest.*

649–'82. OLYMPIA MANCINI, COMTESSE DE SOISSONS (b. 1640, d. 1708).
$1\frac{1}{16} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

650–'82. PORTRAIT OF A GENTLEMAN in armour, wearing a lace cravat.
$\frac{7}{8} \times \frac{3}{4}$. Enamel. *Jones Bequest.*

652–'82. LA DUCHESSE DE LA VALLIÈRE (b. 1644, d. 1710), mistress of Louis XIV.
$1\frac{11}{16} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

653–'82. HENRIETTA MARIA (b. 1609, d. 1669), Queen of Charles I. On the back a figure of an angel.
$1\frac{1}{2} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

654–'82. ANNE MARIE LOUISE D'ORLÉANS ("LA GRANDE MADEMOISELLE"), DUCHESSE DE MONTPENSIER (b. 1627, d. 1693). *See fig.* 55
$1\frac{5}{8} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

655–'82. ANNE (NINON) DE L'ENCLOS (b. 1616, d. 1706), famous beauty of the time of Louis XIII. and XIV.
$1\frac{1}{2} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

658–'82. GASTON JEAN BAPTISTE DE FRANCE, DUC D'ORLÉANS (b. 1608, d. 1660).
$\frac{11}{16} \times \frac{9}{16}$. Enamel. *Jones Bequest.*

659–'82. LOUISE RENÉE DE KÉROUALLE, DUCHESS OF PORTSMOUTH (b. 1649, d. 1734), mistress of Charles II.
$\frac{7}{8} \times \frac{3}{4}$. Enamel. *Jones Bequest.*

660–'82. PORTRAIT OF A LADY in a yellow dress, wearing a pearl necklace.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

663–'82. LA DUCHESSE DE LA VALLIÈRE (b. 1644, d. 1710), mistress of Louis XIV.
$1\frac{7}{16} \times 1\frac{3}{16}$. Enamel. *Jones Bequest.*

664–'82. ANNE OF AUSTRIA (b. 1602, d. 1666), Queen of Louis XIII. and mother of Louis XIV. *See fig.* 56.
$1\frac{5}{8} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

665–'82. FRANÇOIS HENRI DE MONTMORENCY, MARÉCHAL, DUC DE LUXEMBOURG (b. 1628, d. 1695)
$1\frac{1}{8} \times 1$. Enamel. *Jones Bequest.*

666–'82. LOUIS JOSEPH, DUC DE VENDÔME (b. 1654, d. 1712).
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

667–'82. CHRISTINA, QUEEN OF SWEDEN (b. 1626, d. 1689), daughter of Gustavus Adolphus.
$1\frac{3}{8} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

668–'82. ANDRÉ LENÔTRE (b. 1613, d. 1700), architect and landscape gardener.
$1\frac{3}{16} \times 1$. Enamel. *Jones Bequest.*

669–'82. MADEMOISELLE DE BLOIS, PRINCESSE DE CONTI, daughter of Louis XIV. and of Madame de la Vallière.
$1\frac{1}{8} \times 1$. Enamel. *Jones Bequest.*

670–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), when young.
$1\frac{1}{4} \times 1\frac{1}{16}$. Enamel. *Jones Bequest.*

671–'82. HORTENSE MANCINI, DUCHESSE DE MAZARIN (b. 1646, d. 1699).
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

672–'82. LOUIS AUGUSTE, DUC DU MAINE (b. 1670, d. 1736).
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

673–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715) wearing a lace cravat.
$\frac{7}{8} \times \frac{3}{4}$. Enamel. *Jones Bequest.*

674–'82. LA COMTESSE DE GRIGNAN (b. 1648, d. 1705), daughter of Madame de Sévigné.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

675–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), wearing armour and a blue scarf.
$1\frac{1}{8} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

676–'82. PORTRAIT OF A LADY wearing a pink scarf, a pearl necklace, and pearls in her hair.
$1\frac{5}{16} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

677–'82. GABRIELLE LOUISE DE ST. SIMON, DUCHESSE DE BRISSAC (d. 1684).
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

678–'82. LA PRINCESSE MARIE DE BOURBON, DUCHESSE D'ORLÉANS (b. 1605, d. 1627).
$1\frac{3}{16} \times \frac{3}{4}$. Enamel. *Jones Bequest.*

679–'82. LE COMTE DE VERMANDOIS (b. 1667, d. 1682).
$\frac{3}{4} \times \frac{5}{8}$. Enamel. *Jones Bequest.*

680–'82. CHARLES, DUC DE BERRI (b. 1686, d. 1714), grandson of Louis XIV.
$1\frac{1}{8} \times 1$. Enamel. *Jones Bequest.*

681–'82. HENRI JULES, PRINCE DE CONDÉ (b. 1643, d. 1709).
$1\frac{3}{16} \times \frac{3}{4}$. Enamel. *Jones Bequest.*

682–'82. LOUIS JOSEPH DE LORRAINE, DUC DE GUISE AND PRINCE DE JOINVILLE (d. 1671).
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

684–'82. PORTRAIT OF A GENTLEMAN wearing plain white bands. *See fig.* 54.
$1\frac{5}{8} \times 1\frac{1}{4}$. On card. *Jones Bequest.*

696–'82. MADAME DE MONTESPAN (b. 1641, d. 1707), mistress of Louis XIV.
$1\frac{9}{16} \times 1\frac{3}{8}$. Enamel. *Jones Bequest.*

701–'82. FRANÇOIS MICHEL LETELLIER, MARQUIS DE LOUVOIS (b. 1639, d. 1691).
$1\frac{1}{16} \times 1$. Enamel. *Jones Bequest.*

702–'82. CARDINAL MAZARIN (b. 1602, d. 1661), statesman.
$1\frac{3}{8} \times 1\frac{1}{4}$. On ivory. (?After Petitot). *Jones Bequest.*

703–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), in damascened armour.
$1\frac{3}{8} \times 1\frac{3}{16}$. Enamel. *Jones Bequest.*

704–'82. ARMAND JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU (b. 1585, d. 1642), statesman.
$1\frac{1}{2} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

705–'82. HENRI DE LORRAINE, DUC DE GUISE.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

706–'82. FRANÇOIS, DUC DE LA ROCHEFOUCAULD (b. 1613, d. 1680).
$1\frac{1}{16} \times \frac{15}{16}$. Enamel. *Jones Bequest.*

707–'82. PHILIPPE, DUC D'ANJOU, afterwards PHILIP V. OF SPAIN (b. 1683, d. 1746).
Circular; diam. $\frac{7}{8}$. Enamel. *Jones Bequest.*

708–'82. LOUIS XIV. OF FRANCE when a young man (b. 1638, d. 1715). (Frame by Gilles Legaré.)
$1 \times 1\frac{3}{16}$. Enamel. *Jones Bequest.*

710–'82. J. B. POQUELIN DE MOLIÈRE (b. 1622, d. 1673), dramatist.
$\frac{15}{16} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

736–'82. ARMAND DE LA MEILLERAYE, husband of Hortense Mancini, Duchesse de Mazarin.
$1\frac{7}{16} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

932–'82. HENRIETTA, DUCHESSE D'ORLÉANS (b. 1644, d. 1670), daughter of Charles I.
In the lid of a German 18th century snuff-box (tortoise-shell).
$1\frac{5}{8} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

The following are *attributed to* Petitot:

2025–'55. FREDERICK, KING OF BOHEMIA (?) (d. 1632), in armour.
$1\frac{5}{8} \times 1\frac{1}{2}$. Enamel on gold.

644–'82. MADAME DE MONTESPAN (b. 1641, d. 1707), mistress of Louis XIV.
$1\frac{1}{2} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

645–'82. NICOLAS FOUQUET (b. 1615, d. 1680), Finance Minister of Louis XIV.
$1\frac{1}{8} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

651–'82. PORTRAIT OF A LADY in a blue dress with flowers in her hair.
$1\frac{1}{4} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

656–'82. ANNE DE BOURBON, DUCHESSE DE LONGUEVILLE (b. 1619, d. 1679), sister of "Le Grand Condé."
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

657–'82. MARIE THÉRÈSE OF SPAIN (b. 1638, d. 1683), Queen of Louis XIV.
$1\frac{1}{16} \times \frac{15}{16}$. Enamel. *Jones Bequest.*

661–'82. ANNE DE BOURBON, DUCHESSE DE LONGUEVILLE (b. 1619, d. 1679), sister of "Le Grand Condé."
$1\frac{1}{16} \times \frac{15}{16}$. Enamel. *Jones Bequest.*

662–'82. HENRI DE LA TOUR D'AUVERGNE, MARÉCHAL, VICOMTE DE TURENNE (b. 1611, d. 1675).
$1\frac{1}{16} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

687–'82. PORTRAIT OF A YOUNG GIRL wearing pearls in her hair.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

731–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715).
$1\frac{5}{8} \times 1\frac{3}{8}$. Enamel. *Jones Bequest.*

717–'82. PORTRAIT OF A LADY in a blue dress, wearing pearls in her hair.
$\frac{15}{16} \times \frac{13}{16}$. Enamel. *Jones Bequest.*

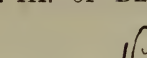
201–'78. MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ (b. 1627, d. 1696), famous letter-writer.
Inside the lid of a French tortoise-shell snuff-box.
$1\frac{1}{4} \times 1\frac{1}{16}$. Enamel.
Outside the lid of the same snuff-box is a portrait of the COMTE DE BUSSY-RABUTIN (b. 1618, d. 1693), cousin of Madame de Sévigné. These portraits are not by Petitot, but may be copies after him.
$1\frac{5}{16} \times 1\frac{3}{16}$. Enamel. *Mitchell Bequest.*

**PETITOT, Jean Louis,** *see page* 27.

**PRIEUR, P.**

An important painter who flourished in the middle of the 17th century. Was largely employed in Denmark before 1669. In that year he is believed to have visited England, and painted the portrait of Charles II. after Cooper. In 1670 he went to Poland; it is supposed that he visited Russia, and a visit to Spain is mentioned in the royal archives at Copenhagen. Most probably he returned to Denmark in 1677 and died there. The Rosenborg Palace at Copenhagen contains, among his works, fifteen portraits of Frederick III.

713–'82. FREDERICK III. OF DENMARK (b. 1609, d. 1670).

Signed and dated 

$1\frac{3}{16} \times 1$. Enamel on brass. *Jones Bequest.*

**ROMANINI, B.**

Working with his wife, also a miniature painter, in Milan about 1830.

951–'68. BEATRICE CENCI (d. 1599). After Guido Reni. *See* 4876–'01, page 4.

Circular; diam. $3\frac{1}{8}$. On ivory. Signed.

*Bequeathed by Mrs. Louisa Plumley.*

**SPETH, Balthasar.**

Born at Mannheim in 1774. Studied theology, wrote on Art, and painted miniatures. Worked at Munich. Died 1846.

189–'78. MAXIMILIAN, KING OF BAVARIA. *German.* Dated 1812.

In the lid of a German snuff-box (lapis-lazuli and black marble, gold-mounted).

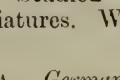
$1\frac{1}{2} \times 1\frac{3}{16}$. *Mitchell Bequest.*

**UNKNOWN FOREIGN PAINTERS.**

691. PORTRAIT OF A LADY with blue dress and powdered hair. *French.* 18th century.

$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory.

2023–'55. FRANCIS I. (OF LORRAINE), EMPEROR OF GERMANY (b. 1708, d. 1765). *German.*

On the reverse: 

$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel.

2024–'55. PAUL I., EMPEROR OF RUSSIA (b. 1754, d. 1801), when young. *French.* Early 18th century.

$1\frac{1}{8} \times 1\frac{3}{8}$. Enamel on gold.

2027–'55. CHARLES, DUC DE LORRAINE (?). *French.* 17th century.

$1\frac{3}{8} \times 1\frac{1}{4}$. Enamel.

7003–'60. PORTRAITS OF A LADY with pearl necklace AND A GENTLEMAN with lace frill. *Italian.* 17th century.

In a locket of onyx.

$1\frac{1}{4} \times \frac{13}{16}$ and $1\frac{5}{8} \times \frac{7}{8}$ respectively. Oil on copper.

98–'65. (*a*) "LA PRINCESSE DE LORRAINE, COMTESSE DE BRIONNE."

In the lid of a *French* (about 1760) snuff-box of painted ivory.

$1\frac{3}{16} \times 1$.

(*b*) "LE PRINCE DE LORRAINE, COMTE DE BRIONNE." On the reverse of the box.

$1\frac{1}{4} \times 1\frac{1}{16}$.

(*c*) "LE PRINCE DE LAMBESC; LE DUC DE VAUDEMONT; LA PRINCESSE DE CARIGNAN; LA PRINCESSE CHARLOTTE, ABBESSE DE REMIREMONT."

The last four miniatures are on the sides of the box, and measure $\frac{11}{16} \times \frac{5}{8}$.

128–'65. PORTRAIT OF A LADY wearing a low-necked dress.

On the lid of a *French* (18th century) snuff-box of red lac and tinted gold.

$1\frac{3}{4} \times 1\frac{3}{8}$. Enamel.

39–'66. PORTRAIT OF A YOUNG MAN. *French.* 17th century.

$1\frac{1}{2} \times 1\frac{1}{4}$. Enamel, mounted as a locket.

947–'68. PORTRAIT OF A MAN in 16th century costume. *Italian.* 19th century.

$2\frac{5}{8} \times 2\frac{1}{8}$. On ivory.

*Bequeathed by Mrs. Louisa Plumley.*

948–'68. PORTRAIT OF A MAN in 16th century costume. *Italian.* 19th century.

$2\frac{5}{8} \times 2\frac{1}{8}$. On ivory.

*Bequeathed by Mrs. Louisa Plumley.*

949–'68. PORTRAIT OF A LADY in an embroidered gown. *Italian.* 19th century.

$2\frac{5}{8} \times 2\frac{1}{8}$. On ivory.

*Bequeathed by Mrs. Louisa Plumley.*

107–'69. PORTRAIT OF A GENTLEMAN in black doublet and ruff. *French.* Late 16th century.

$2 \times 1\frac{3}{4}$. On card.

1591–'71. JAMES FRANCIS EDWARD STUART, THE "OLD PRETENDER" (b. 1688, d. 1766). *French.* Early 18th century.

$3\frac{3}{16} \times 2\frac{1}{2}$. Oil on copper.

*Bequeathed by Mr. W. S. Louch.*

1592–'71. PRINCESS MARIA CLEMENTINA SOBIESKI (b. 1702, d. 1735), wife of the "Old Pretender." *French.* Early 18th century.

$3\frac{3}{8} \times 2\frac{5}{8}$. Oil on copper.

*Bequeathed by Mr. W. S. Louch.*

152–'78. LA DUCHESSE DE LA VALLIÈRE (b. 1644, d. 1710), mistress of Louis XIV.

In the lid of a *French* (18th century) gold snuff-box.

$1\frac{1}{8} \times \frac{7}{8}$. Enamel. *Mitchell Bequest.*

153–'78. "BAILLY, MAIRE DE PARIS en 1793. Première victime de la Révolution."

In the lid of a *French* gold snuff-box.

$1\frac{1}{8} \times \frac{15}{16}$. Enamel. *Mitchell Bequest.*

204–'78. PORTRAITS OF A LADY AND A GENTLEMAN.

In the lid of a *Swiss* snuff-box (tortoise-shell).

$1\frac{3}{16} \times \frac{3}{4}$. *Mitchell Bequest.*

207–'78. PORTRAIT OF A LADY in a yellow dress.

In the lid of a *French* snuff-box (tortoise-shell).

$2\frac{1}{4} \times 2\frac{3}{16}$. On ivory. *Mitchell Bequest.*

208–'78. A GIRL wearing a blue fillet in her hair.

In the lid of a *French* snuff-box (tortoise-shell).

$2 \times 1\frac{3}{16}$. On ivory. *Mitchell Bequest.*

223–'78. EMPRESS MARIA THERESA OF GERMANY (b. 1717, d. 1780).

In the lid of a *French* snuff-box (with green Vernis-Martin decoration).

$1\frac{5}{8} \times 1\frac{3}{8}$. On ivory. *Mitchell Bequest.*

224–'78. COUNTESS OF SOUTHESK (d. 1670 ?).

In the lid of a *French* snuff-box (with Vernis-Martin decoration).

$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory. *Mitchell Bequest.*

227–'78. PORTRAIT OF A LADY, in a low-necked light dress.

In the lid of a *French* snuff-box (with Vernis-Martin decoration).

$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory. *Mitchell Bequest.*

229–'78. PORTRAIT OF A LADY, in a low-necked cerise dress.

In the lid of a *French* snuff-box (chased gold).

$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel. *Mitchell Bequest.*

233–'78. A LADY AND CHILD.

In the lid of a *French* snuff-box (with Vernis-Martin decoration, and gold-mounted).

Circular ; diam. $2\frac{1}{4}$. On ivory. *Mitchell Bequest.*

237–'78. LA DUCHESSE DE SULLY.

In the lid of a *French* (Sèvres) snuff-box mounted in chased gold.

$1\frac{3}{8} \times 1\frac{1}{8}$. Enamel. *Mitchell Bequest.*

239–'78. PORTRAIT OF A GENTLEMAN in a close-fitting jacket.

In the lid of a *French* snuff-box (gold).

$1\frac{1}{8} \times \frac{15}{16}$. Enamel. *Mitchell Bequest.*

256–'78. A LADY seated by a terrestrial globe and attended by two amorini.

In the lid of a *German* or *Swiss* gold snuff-box.

$1\frac{7}{8} \times 3\frac{1}{16}$. Enamel on gold.

*Mitchell Bequest.*

604–'82. ARMAND JEAN DU PLESSIS, CARDINAL, DUC DE RICHELIEU (b. 1585, d. 1642), statesman.

$3 \times 2\frac{1}{4}$. Body-colour. On card. *Jones Bequest.*

605–'82. PETER THE GREAT, EMPEROR OF RUSSIA (b. 1672, d. 1725), AND A BLACK PAGE, ON A BATTLEFIELD.
$8\frac{1}{2} \times 6\frac{1}{2}$. Gouache on paper. *Jones Bequest.*

614–'82. LOUIS XV. OF FRANCE (b. 1710, d. 1774).
$5\frac{3}{8} \times 4\frac{1}{2}$. On ivory. *Jones Bequest.*

615–'82. JEAN RACINE (b. 1639, d. 1699), dramatist.
$4\frac{1}{8} \times 3\frac{3}{8}$. On vellum. *Jones Bequest.*

618–'82. ANNE OF AUSTRIA (b. 1602, d. 1666), Queen of Louis XIII. of France.
$4\frac{7}{8} \times 2\frac{7}{8}$. On vellum. *Jones Bequest.*

619–'82. LOUIS XIV. OF FRANCE (b. 1638, d. 1715), when young.
$11 \times 8$. On vellum. *Jones Bequest.*

685–'82. PHILIPPE D'ORLÉANS, REGENT OF FRANCE (b. 1674, d. 1723).
$1\frac{1}{8} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

692–'82. ANNE DE BOURBON, DUCHESSE DE LONGUEVILLE (b. 1619, d. 1679), sister of "Le Grand Condé."
$1\frac{5}{8} \times 1\frac{3}{8}$. Enamel. *Jones Bequest.*

693–'82. JEAN RACINE (b. 1639, d. 1699), dramatist. After Largillière.
$2\frac{5}{8} \times 2$. Enamel. *Jones Bequest.*

694–'82. PORTRAIT OF A GENTLEMAN in bronzed armour.
$1\frac{1}{4} \times 1\frac{1}{16}$. Enamel. *Jones Bequest.*

695–'82. ELIZABETH STUART, (b. 1596, d. 1662), daughter of James I., and Queen of Frederick of Bohemia.
$1\frac{3}{8} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

698–'82. MARQUISE DU CHÂTELET.
$1\frac{3}{8} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

699–'82. MADEMOISELLE ANNA MARIA MARTINOZZI, PRINCESSE DE CONTI (b. 1637, d. 1672).
$1\frac{3}{8} \times 1\frac{1}{8}$. Enamel. *Jones Bequest.*

700–'82. PORTRAIT OF A GENTLEMAN wearing a deep lace cravat.
$1\frac{1}{8} \times 1\frac{5}{16}$. Enamel. *Jones Bequest.*

709–'82. LOUIS DE BOURBON, PRINCE DE CONDÉ, called "LE GRAND CONDÉ" (b. 1621, d. 1686).
$1\frac{1}{16} \times \frac{7}{8}$. On card. *Jones Bequest.*

711–'82. PORTRAIT OF A LADY in a green dress.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

712–'82. PORTRAIT OF A LADY in a blue dress.
$1\frac{1}{16} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

714–'82. PORTRAIT OF A LADY in a yellow dress.
$\frac{13}{16} \times \frac{5}{8}$. Enamel. *Jones Bequest.*

715–'82. MADAME SCARRON, afterwards MADAME DE MAINTENON (b. 1635, d. 1719), mistress of Louis XIV.
$1\frac{1}{16} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

716–'82. PORTRAIT OF A GENTLEMAN in armour, wearing a lace cravat.
$1\frac{15}{16} \times \frac{13}{16}$. Enamel. *Jones Bequest.*

718–'82. MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ (b. 1627, d. 1696), famous letter-writer.
$1\frac{1}{4} \times 1\frac{1}{16}$. Enamel. *Jones Bequest.*

719–'82. PORTRAIT OF A LADY wearing pearls and jewels in her hair.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

720–'82. PORTRAIT OF A GENTLEMAN with grey hair, wearing lace bands.
$1 \times \frac{7}{8}$. Enamel. *Jones Bequest.*

722–'82. LOUIS XVI. OF FRANCE (b. 1754, d. 1793).
Signed H.F
$7\frac{3}{4} \times 5\frac{1}{2}$. On vellum. *Jones Bequest.*

723–'82. MARIE ANTOINETTE (b. 1755, d. 1793), Queen of Louis XVI.
$6\frac{1}{2} \times 5$. On card. *Jones Bequest.*

725–'82. HENRIETTA, DUCHESSE D'ORLÉANS (b. 1644, d. 1670), daughter of Charles I. Signed "Hans F."
$5\frac{3}{4} \times 4\frac{1}{2}$. On vellum. *Jones Bequest.*

726–'82. LOUISE RENÉE DE KÉROUALLE, DUCHESS OF PORTSMOUTH (b. 1649, d. 1734), mistress of Charles II.
$5\frac{3}{4} \times 4\frac{5}{8}$. On vellum. *Jones Bequest.*

732–'82. MAXIMILIEN DE BÉTHUNE, DUC DE SULLY (b. 1560, d. 1641).
$1_{\frac{5}{16}} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

733–'82. LOUIS XV. OF FRANCE (b. 1710, d. 1774).
$1_{\frac{3}{16}} \times 1_{\frac{7}{16}}$. Enamel. *Jones Bequest.*

734–'82. CARDINAL MAZARIN (b. 1602, d. 1661), statesman.
$2\frac{3}{8} \times 2$. Enamel. *Jones Bequest.*

735–'82. HORTENSE MANCINI, DUCHESSE DE MAZARIN (b. 1646, d. 1699).
$1\frac{1}{2} \times 1\frac{1}{4}$. Enamel. *Jones Bequest.*

737–'82. FRANÇOIS HENRI DE MONTMORENCY, MARÉCHAL, DUC DE LUXEMBOURG (b. 1628, d. 1695).
$1\frac{5}{8} \times 1\frac{3}{8}$. Enamel. *Jones Bequest.*

843–'82. TWO DEVOTIONAL FEMALE FIGURES.
In an *Italian* (17th century) diptych of lapis-lazuli.
$1\frac{5}{8} \times 1\frac{3}{8}$ and $1\frac{1}{2} \times 1_{\frac{3}{16}}$. In oil. *Jones Bequest.*

846–'82. LOUIS XV. OF FRANCE (b. 1710, d. 1774).
In the lid of a *French* inkstand of silver pierced work.
$1\frac{3}{4} \times 2\frac{5}{8}$. On card. *Jones Bequest*

901–'82. (*a*) MARIE LOUISE D'ORLÉANS (b. 1662, d. 1689), grand-daughter of King Charles I. of England, and wife of Charles II. of Spain.
$1\frac{1}{8} \times 1$. Enamel.

(*b*) MARSHAL CATINAT (b. 1637, d. 1712).
$1\frac{1}{8} \times 1$. Enamel.
These are on the outside and inside, respectively, of the lid of a *French* (18th century) gold snuff-box. *Jones Bequest.*

903–'82. MARIE ANTOINETTE (b. 1755, d. 1793), Queen of Louis XVI. *See* 905-'82.
In the lid of a *French* (18th century) snuff-box.
$1\frac{1}{2} \times 1\frac{1}{4}$. On ivory. *Jones Bequest.*

905–'82. PORTRAIT GROUP OF QUEEN MARIE ANTOINETTE, THE DAUPHIN, THE DUCHESSE D'ANGOULÊME, and a PRINCESS who died young.
In the lid of a *French* (18th century) snuff-box (gold). On the reverse: THE COMTE DE PROVENCE (LOUIS XVIII.), THE COMTE D'ARTOIS (Charles X.), and Madame ELISABETH.
$1\frac{3}{4} \times 2\frac{1}{2}$. On ivory. *Jones Bequest.*

906–'82. ONE OF LOUIS XIV.'s NATURAL CHILDREN.
In the lid of a *French* (18th century) snuff-box (gold).
$3\frac{3}{8} \times 1\frac{3}{4}$. Enamel. *Jones Bequest.*

910–'82. MARQUESS OF GRANBY (b. 1721, d. 1770). Inscribed, "John, Marquis of Granby, to Brice Fisher, Esq., 1764."
Inside the lid of a *French* snuff-box (gold).
$1\frac{9}{16} \times 1\frac{3}{8}$. On ivory. *Jones Bequest.*

925–'82. MADAME SCARRON, afterwards MADAME DE MAINTENON (b. 1635, d. 1719), mistress of Louis XIV.
In the lid of a *French* (18th century) snuff-box (tortoise-shell).
$1\frac{1}{16} \times \frac{15}{16}$. Enamel. *Jones Bequest.*

926–'82. LA COMTESSE DE GRIGNAN (b. 1648, d. 1705-(daughter of Madame de Sévigné) or MADEMOISELLE DE FONTANGES (b. 1661, d. 1681).
In the lid of a *French* snuff-box (gold).
$1\frac{3}{16} \times 1\frac{1}{16}$. On ivory. *Jones Bequest.*

927–'82. PORTRAIT OF A LADY wearing flowers in her hair. After Rosalba. In the lid of a *French* (1778-9) snuff-box (gold).
$1\frac{11}{16} \times 1\frac{3}{8}$. Enamel. *Jones Bequest.*

928–'82. MADAME SCARRON, afterwards MADAME DE MAINTENON (b. 1635, d. 1719), mistress of Louis XIV.
In the lid of a *French* (18th century) snuff-box (tortoise-shell).
$1\frac{13}{16} \times 1\frac{5}{16}$. On vellum. *Jones Bequest.*

929–'82. MONSIEUR DE PONTCHARTREUX.
In the lid of a *French* (18th century) snuff-box (tortoise-shell).
$1\frac{1}{8} \times 1$. Enamel. *Jones Bequest.*

930–'82. PORTRAIT OF A LADY—possibly MADAME DE SÉVIGNÉ (b. 1627, d. 1696) when young.
In the lid of a *French* (18th century) snuff-box (tortoise-shell).
$2\frac{5}{8} \times 2$. Enamel. *Jones Bequest.*

931–'82. PORTRAIT OF A LADY in a striped yellow dress.
In the lid of a *French* (18th century) snuff-box (tortoise-shell).
$1\frac{1}{16} \times \frac{7}{8}$. Enamel. *Jones Bequest.*

954, 954a–'82. ANNE (NINON) DE L'ENCLOS (b. 1616, d. 1706) and ELIZABETH HAMILTON, COMTESSE DE GRAMMONT (b. 1641, d. 1708). Placed inside, in the panels of a memorandum book (Japanese lacquer). *French.* 18th century.
$1\frac{3}{4} \times 1\frac{9}{16}$ and $1\frac{7}{8} \times 1\frac{1}{2}$. Enamel. *Jones Bequest.*

959–'82. PORTRAIT OF A LADY holding a miniature of herself in her right hand. Half-length. In enamelled silver frame set round with pastes. Late 18th century.
$6 \times 4\frac{3}{8}$. On ivory. *Jones Bequest.*

310–'85. PORTRAIT OF A GENTLEMAN wearing a red coat. Inside the lid of a *French* snuff-box (gold), which the Duke of Parma presented to David Garrick in 1764 on the occasion of his dining with the duke in company with the Duke of York.
$2 \times 1\frac{3}{4}$. On card.
*Bequeathed by Mrs. Wilhelmina Caroline Garrick.*

535–'90. PORTRAIT OF A LADY in a blue dress.
*French.* Early 19th century.
$3\frac{3}{16} \times 2\frac{5}{16}$. On ivory. *Jodrell Bequest.*

4854–'01. PORTRAIT OF A LADY wearing a ruff. *Dutch*, 1774.
$1\frac{3}{4} \times 1\frac{1}{2}$. Enamel.

4861–'01. PORTRAIT OF AN ECCLESIASTICAL PRINCE OF THE HOLY ROMAN EMPIRE. *French*, 18th century.
$4\frac{1}{4} \times 3\frac{3}{8}$. Enamel.

D. 85. COUNT-DUKE OF OLIVAREZ (b. 1587, d. 1645), Spanish statesman.
$3\frac{3}{4} \times 2\frac{9}{16}$. Oil on marble. *Dyce Bequest.*

D. 86. PORTRAIT OF A GENTLEMAN wearing a small ruff. Probably after Velazquez.
$3 \times 2\frac{5}{16}$. Oil on copper. *Dyce Bequest.*

D. 104. PORTRAIT OF A GENTLEMAN with long hair, and wearing a lace collar. Probably after Velazquez.
$2\frac{9}{16} \times 2\frac{1}{16}$. Oil on copper. *Dyce Bequest.*

D. 105. PORTRAIT OF A GENTLEMAN wearing a lace collar. Probably after Velazquez.
$2\frac{5}{8} \times 2\frac{1}{16}$. Oil on copper. *Dyce Bequest.*

D. 106. PORTRAIT OF A GENTLEMAN wearing a close doublet and small lace collar. Probably *Spanish.*
$2\frac{1}{4} \times 1\frac{11}{16}$. Oil on copper. *Dyce Bequest.*

D. 107. MARIE DE MÉDICIS (b. 1573, d. 1642), QUEEN OF HENRY IV. OF FRANCE. Probably *Italian.*
$3\frac{3}{8} \times 2\frac{1}{2}$. Oil on copper. *Dyce Bequest.*

D. 108. PORTRAIT OF A LADY wearing a pearl necklace, and lace neck-kerchief. 17th century. Probably *Italian.*
Circular; diam. $3\frac{1}{8}$. Oil on copper. *Dyce Bequest.*

D. 109. PORTRAIT OF A LADY wearing a pearl necklace. 17th century. Probably *Italian.*
$1\frac{1}{16} \times \frac{7}{8}$. Oil on copper. *Dyce Bequest.*

D. 110. PORTRAIT OF A LADY in an early *Italian* embroidered costume.
$2\frac{1}{4} \times 1\frac{11}{16}$. Oil on copper. *Dyce Bequest.*

D. 111. CARDINAL DE BOURBON (?) (b. 1520, d. 1590).
$3\frac{3}{8} \times 2\frac{1}{2}$. Oil on copper. *Dyce Bequest.*

D 112. PORTRAIT OF A GENTLEMAN wearing a red and white cravat. Probably *French.* Middle of 17th century.
$2\frac{5}{8} \times 2$. Oil on copper. *Dyce Bequest.*

D. 113. PORTRAIT OF A YOUNG MAN wearing a blue dress and white cravat. *French.* Middle of 18th century.
$2\frac{1}{8} \times 1\frac{9}{16}$. Oil on copper. *Dyce Bequest.*

D. 114. PORTRAIT OF A GENTLEMAN in academic costume. Probably *French.*
$2 \times 1\frac{1}{2}$. Oil on card. *Dyce Bequest.*

D. 115. JOHN EVELYN (?) (b. 1620, d. 1706), diarist, wearing an academic costume. On the back is inscribed "Jo. Evelyn." *French* (?).
$2 \times 1\frac{11}{16}$. Oil on card. *Dyce Bequest.*

D. 116. PORTRAIT OF A *Dutch* DIVINE wearing a large hat.
$2\frac{1}{2} \times 2$. Oil on copper. *Dyce Bequest.*

D. 117. PORTRAIT OF A *Dutch* DIVINE.
$3\frac{1}{8} \times 2\frac{3}{8}$. Oil on copper. *Dyce Bequest.*

D. 118. PORTRAIT OF A MAN wearing a large hat. Probably *Dutch*.
$2\frac{11}{16} \times 2\frac{1}{8}$. Oil on copper. *Dyce Bequest.*

D. 142. FREDERICK HENRY, PRINCE OF ORANGE, STADTHOLDER (b. 1584, d. 1647).
$3\frac{3}{8} \times 2\frac{5}{8}$. Oil on copper. *Dyce Bequest.*

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# ILLUSTRATIONS.

NICHOLAS HILLIARD.

FIG. 2.—QUEEN ELIZABETH.

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FIG. 3.—ANNE OF DENMARK, QUEEN OF JAMES I.
237-66.

FIG. 4.—HENRY, PRINCE OF WALES, SON OF JAMES I.
633-'82.

FIG. 5.—SIR PHILIP SIDNEY.
630-82.

FIG. 6.—ELIZABETH, QUEEN OF BOHEMIA.
D. 88.

FIG. 7.—PORTRAIT OF A YOUNG MAN.
117-88.

FIG. 8.—THE FLIGHT INTO EGYPT.

740–'82.

FIG. 9.—PORTRAIT OF A GENTLEMAN.

679.

FIG. 10.—MARY SIDNEY, COUNTESS OF PEMBROKE.

617-'82

FIG. 11.—PORTRAIT OF THE PAINTER.

D. 90.

FIG. 12.—EDWARD MONTAGU, FIRST EARL OF SANDWICH.

D. 93.

FIG. 13.—HENRY, DUKE OF GLOUCESTER.
688.

FIG 14.—LORD BROOKE.
459-92.

FIG. 15.—MRS. VRYBERGE.
455-'92.

FIG. 16.—MRS. ROSSE.
451-'92.

THOMAS FLATMAN.

FIG. 17.—PORTRAIT OF THE PAINTER.

D. 95.

NICHOLAS DIXON.

FIG. 18.—SAMUEL PEPYS.

217–'06

FIG. 19.—PORTRAIT OF A GENTLEMAN.

803–'04.

FIG. 20.—SARAH CHURCHILL, *née* JENNINGS, DUCHESS OF MARLBOROUGH.

1156-'01.

FIG. 21.—JOHN CHURCHILL, DUKE OF MARLBOROUGH.

1157-'01.

FIG. 22.—MISS WELLS.

270-'06.

FIG. 23.—SARAH CHURCHILL, *née* JENNINGS. DUCHESS OF MARLBOROUGH.
610-'82.

FIG. 24.—LADY JANE CODD WHEN A CHILD.
D. 97.

## GERVASE SPENCER.

FIG. 25.—PORTRAIT OF A LADY.
194-04

## LUKE SULLIVAN.

FIG. 26.—PORTRAIT OF A LADY.
1027-'05.

FIG. 27.—JOHN, THIRD EARL OF BUTE.
669-04.

## OZIAS HUMPHREY, R.A.

FIG. 28.—COLONEL F. CHARTERIS
608-'02.

## JEREMIAH MEYER, R.A.

FIG. 29.—MRS. CARRUTHERS.
670-'04.

FIG. 30.—PORTRAIT OF A LADY.
239-'00.

FIG. 31.—PORTRAIT OF A LADY.
234-'85.

## JOHN BOGLE.

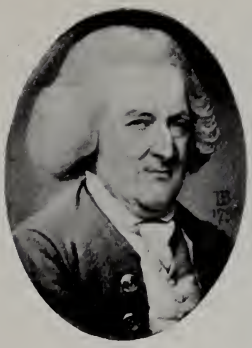

FIG. 32.—PORTRAIT OF A GENTLEMAN.

544–'03.

FIG. 33.—PORTRAIT OF A LADY.

543–03.

## JAMES NIXON, A.R.A.

FIG. 34.—PORTRAIT OF A GENTLEMAN.

1101–'04.

## RICHARD COLLINS.

FIG. 35.—H.R.H. THE DUKE OF SUSSEX
503-'02.

## HENRY BONE, R.A.

FIG. 36.—DR. JOHN WOLCOT (PETER PINDAR).
706-'04.

FIG. 37.—VISCOUNT NEWARK.
176-?59.

FIG. 38.—EARL OF CARLISLE
611.

FIG. 39. —MARGERY, COUNTESS CROMARTY.
832-'03.

FIG. 40.—MRS. GILLESPIE.
802-'04.

FIG. 41.—PORTRAIT OF A GENTLEMAN.
289-'00.

FIG. 42.—PORTRAIT OF A LADY.

240–'00.

FIG. 43.—PORTRAIT OF A LADY.

813–'77.

ADAM BUCK.

FIG. 44.—PORTRAIT OF THE PAINTER.
801-92.

JOHN C. D. ENGLEHEART.

FIG. 45.—PORTRAIT OF A GENTLEMAN.
1363-01.

SIR WILLIAM C. ROSS, R.A.

FIG. 46.—PORTRAIT OF THE PAINTER.
1383-'74.

SIR WILLIAM J. NEWTON.

FIG. 47.—PORTRAIT OF A LADY.
995-'01.

# ENAMELS.

## CHRISTIAN F. ZINCKE.

FIG. 48.—JOSEPH ADDISON.
635-'82.

FIG. 49.—PORTRAIT OF A LADY.
634-'82.

## GERVASE SPENCER.

FIG. 50.—PORTRAIT OF A YOUNG GENTLEMAN.
200-'85.

# ENAMELS.

## HENRY BONE, R.A.

FIG. 51.—CHARLOTTE, QUEEN OF GEORGE III.
944–'68.

## WILLIAM ESSEX.

FIG. 52.—DAVID GARRICK.
938–'68.

FIG. 53.—THOMAS MOORE.
937–'68.

# FOREIGN.

## JEAN PETITOT.

FIG. 54.—PORTRAIT OF A GENTLEMAN.
684–'82.

FIG. 55.—ANNE MARIE LOUISE D'ORLEANS, DUCHESSE DE MONTPENSIER.
654–'82.

FIG. 56.—ANNE OF AUSTRIA, QUEEN OF LOUIS XIII.
664–'82.